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## FIRST NIGHTS OF THE WEEK.

## "THE DOUBLE EVENT."

Comedy in Four Acts, by Sydney Blow and Douglas Hoare, produced at the Queen's Theatre on Tuesday, Feb. 20. John Dennison... Mr. Allan Aynesworth... Rev. Hubert Swivel... Mr. Eric Lewis... Freddy Burke... Mr. Forbes Dawson... Mr. Bryant... Mr. Reginald Dance... James Bennington... Mr. Ernest Hendrie... James Weir... Mr. A. G. Poulton... Harry Goble... Mr. Fred W. Mona Grayson... Mr. Gerrard Clifton... Billy... Master Barrie Livesey... Binks... Mr. Ernest Leverett... Mrs. Bennington... Miss Alice Beet... Hester Swivel... Miss Muriel Reddall... Elfrida Swivel... Miss Gladys Lancaster... Celestine... Miss Royer... Hannah... Miss Barbara Gott... Venning... Miss Dulcie Benson... Mrs. Muggelridge... Miss Sina St. Clair... Mrs. Cooper... Miss Phoebe Hodgson... Mrs. Gaylock... Miss Marion Daly... Miss Muggelridge... Miss Adah Rothwell... Miss Cooper... Miss Irene Flower... Jennie... Miss S. Wing... Evelyn Swivel... Miss Ethel Irving.

The third act of "The Double Event" is good enough in itself to make the play a rattling success. It takes place in the office of a Turf Commission agent, known as Dalmaine, who is in reality a very attractive woman, the heroine of the farce, for it is a farce, although the authors have labelled it comedy. This fair lady, Miss Evelyn Swivel, a clergyman's daughter, has been so much flustered by the visits of interfering relatives that she forgets to read a bundle of important telegrams, and it is not until the horses are at the starting post that she realises that a rank outsider, Jerrybuilder, has a good chance of coming in first at 100 to 1 odds. If he does Evelyn is ruined, unless she can rid herself of some of the bets, and her

## Frantic Attempts to Hedge

at the eleventh hour give us an exhilarating quarter of an hour. Evelyn dashes to the first of her four telephones, puts breezy brother Charley at the second, funny old Uncle James (who sticks gallantly at his post in pleased defiance of her father, the jolly rector, at the fourth, in a frenzy, Evelyn, aided by the loyal trio, tries to hedge with bookmaker after bookmaker, and is met with refusal from all, until the tape machine begins to spell out the winners, and as Jerrybuilder's name comes through first, Evelyn throws down her cards, tells them that she is Dalmaine, that the husband she has invented to save her feelings doesn't exist, that she alone has built up the business, built it up every bit

## "on the Dead Straight,"

and that she is proud of it! Before this we were held at a jumble sale at the Rectory, where by Evelyn's two prim sisters. The sale and the sisters can both be cut with advantage to the piece, for the interest of the play begins with Evelyn's return home and her meeting with the new Squire, an admirer of the "womanly woman." Evelyn poses as a successful artist to everyone but cheerful, easy-going brother Charles, another "chip of the old block." She and the Squire are mutually attracted from the beginning, and he commissions her to paint him a picture of the Thames, and calls at her address to introduce probable purchasers. Unknown to Evelyn the Squire discovers the truth, and determines to touch her a lesson, before proposing marriage. He does it by backing Jerrybuilder for himself and in the name of half-a-dozen friends with "Dalmaine," and his scheme of smashing Evelyn's business would have succeeded if Jack and the Rector and Uncle James had not come to the rescue with an ingenious plan. Evelyn gives the Squire a

## Pretty Lesson in Bluff,

but with the inconsistency of woman she capitulates, with the flag of victory in her hand, and hails him conqueror in the charming way of her inconsistent sex. "The Double Event" has brought back to the London stage one of our most brilliant and gifted actresses, Miss Ethel Irving. True, the play does not afford her much opportunity for her exquisite powers of depicting pathos, but it gives her ample opportunity for her delightful gift of comedy. It is worth more than one visit to the Queen's Theatre just for the pleasure of hearing Miss Irving's

## Fascinating Fibbing.

She rises splendidly to the full pitch of nervous intensity in her big scene in the third act. Altogether, a performance of singular charm and intelligence. Mr. Allan Aynesworth has not a great part as the Squire, but he plays it admirably in a quiet, well-bred, half-humorous way. Mr. Langborne Burton is very brisk and jolly as brother Charley, and Mr. Eric Lewis makes the sporting rector a pleasantly human being. Mr. A. G. Poulton contributes a clever little sketch as a bookmaker's clerk; and Master Barrie Livesey scores a decided success as a smart little office boy. Miss Royer plays an engaging French maid very prettily; and Miss Alice Beet is capital as Aunt Laura. Mr. Ernest Hendrie gets a good deal of drollery into the part of Uncle James; and Miss Barbara Gott, Miss Muriel Reddall, Miss Gladys Lancaster, and Miss Sina St. Clair make the most of small oppor-

## "THE BING GIRLS ARE THERE."

Musical Poster, in Eight Folios, Designed by George Grossmith and Fred Thompson, Music by Nat D. Ayer, Lyrics by Clifford Gray, with Additional Numbers and Dialogue by Worton David, Eustace Ponsbury, Clifford Grey; Eric Blore, Melville Gideon, &c. Presented by Mr. Oswald Stoll at the Alhambra on Saturday, Feb. 24.

After the boys—the girls. And the conquest of the gay Bing Belles was as immediate and pronounced as was that of those bad lads who have only recently quitted the Alhambra. Messrs. Grossmith and Laurillard's new revue "Charm the Eye Throughout," with its beautiful scenes and artistic colour schemes, the first "Folio," the High-street, Lesser Binghampton, on Market Day, with its gaily costumed crowd of villagers and hunting men and maidens in green and white, being but one of many perfectly staged ones. Here we soon make the acquaintance of Amethyst and Emerald Bing (Miss Violet Lorraine and Mr. Wilkie Bard) and

## Oswald, the Unkissed

(Mr. Joseph Coyne). It is the custom of the Dowager Lady Bountiful of Binghampton to present a prize to the maidens who can prove that they have never been kissed. Amethyst and Emerald are first favourites,

[Photo. Wether and Boys.]  
MISS VIOLET LORRAINE.

but under cross-examination have to confess to at least one lapse in this direction, and finally the award is given to Oswald. Amethyst, who, it is apparent, has a fondness for the "soppy" youth, vows that she will make him kiss her; and in the next folio—

## Sands at Blackpool,

with the Tower and Big Wheel in the distance—she nearly succeeds. In their pursuit of the "unkissed" one of the girls have many diverting adventures at a West-End costumier's and elsewhere, until finally Amethyst fulfils her vow, and Emerald consoles herself with one of the other Binghampton Boys.

The story is diverting enough, and fairly continuous, but the revue as presented on Saturday needs compression. It has too many "numbers," and a scene or two which would not be missed. One of the surest hits in the song line is

## "Let the Great Big World Keep Turning."

a melodious sentimental song, charmingly rendered by Miss Violet Lorraine. A duet for Amethyst and Oswald, "That Dear Old Home of Mine," with the chorus of girls in a room above, singing in slow time, and men in the flat below singing in rag-time, was a most effective number. The "Piggy Jig," with chorons of real live piglings in dolls' perambulators, was novel and whimsical; and Emerald has a funny duet with the proprietor of the costumier's, "That's What I Call Love." The duet for Amethyst and Oswald, "Do You Like Me?" is a very pleasing one.

Although coming perhaps too late in the programme to be fully appreciated, the representation of an

## 1887 Alhambra Ballet,

with music selected from the old Georges Jacobi ballets, was a very delightful contribution. Memories of "Little Christopher Columbus" were recalled in the Blackpool scene, where the Greenham Singers give a charming rendering of "Honey, My Honey," in addition to other finely rendered numbers. The Madame Emerald spiritualistic skit will doubtless be funnier in a night or two; but the humorously pathetic little scene between

## Emerald and Buster,

the cute canine, who is in peril of losing his life owing to the food restrictions, could not be improved upon. It was perfectly played by Mr. Wilkie Bard and Mr. George All, who gave one of the cleverest bull-dog impersonations we have ever seen.

No one worked harder for the success of the production than Miss Violet Lorraine, who as the outspoken Amethyst acted sang, and danced throughout with Remarkable Vitality and Cleverness. Every line was given its proper value, and this versatile actress has never been seen to greater advantage. The dry, droll humour of Mr. Wilkie Bard as the other Bing Girl was much enjoyed, and he was

particularly funny in the scene where the frivolous Emerald is an unsuccessful candidate for the "virtue prize," also scoring in many other diverting episodes. Mr. Joseph Coyne's quiet, casual style was admirably employed as Oswald, especially when that simple youth is transformed into a young "blood," and sings and dances in his usual finished musical comedy manner. Those talented and versatile girls,

## Lorna and Toots Pounds,

as Cissie and Kissie, also made a decided "hit" in several numbers, notably the "Piggy Jig," and (with Laddie Cliff) in "I'll be nice to you," singing and dancing with refreshing brightness and vitality. They also gave a sample of their cleverness in mimicry in "The Gaby Guide," and their "Fox-trot Ball," was another strikingly successful contribution. Miss Sadrenne Storr and Mr. Laddie Cliff are seen in some remarkable dances; and Mr. Lewis Sydney, Mr. Cairns James, M. Jules Givre, Mr. Jo. Monkhouse, Mr. Frank Lester, Miss Alma Jones, Miss Aubrey Ashton, Miss Bertie Adams, and Miss Jose Ayer, all do first-class work.

## "THE SPRING SONG."

Farce, by Sydney Blow and Douglas Hoare, Produced at the Aldwych Theatre, Thursday, Feb. 22. Paul Dartignac... Mr. Spencer Trevor... Andre Collardot... Mr. Philip Anthony... Prince Boris Petroff

Anatole Le Blanc... Mr. E. M. Robson... Pedro Lopez... Mr. Cecil Ward... Robillard... Mr. Tom Tindall... Gravier... Mr. Harry Cane... Jacques Morrey... Mr. Henry Laine... Madame Lopez... Miss Ada Blanche... Lotte... Miss Drina Varchesi... Celestine... Miss A. O'Dwyer... Pepita... Miss Sybil de Bray... Miquette... Miss Beatrice Hunt... Josette de Valmondois... Miss Enid Bell.

A merry farce, entitled "The Spring Song," very much re-written for the English stage by Messrs. Sydney Blow and Douglas Hoare from the French "Le Chopin," by Messieurs Keroul and Barre, was produced at the Aldwych Theatre last Thursday evening. For their sources of laughter the English authors have depended, not on the "magnificent" situation that made the French farce famous, which have been removed from the Anglicised version, but in the ready inventions the "tales of cock and ball," with convincing detail full, produced by the gay young spark, Paul Dartignac, to free himself from each of the hundred and one farcical complications that arise in the play, and in the absurd effect of excitable

## Balloon-like Individuals

in the throes of love and despair, and in their contrast with other persons of small physique and mild disposition.

Paul loves Pepita and wants to marry her. He had loved Josette, but he had not wanted to marry her, because—well, she is not exactly that kind. Pepita has a Peruvian papa, with a happy knack of arranging the immediate assassination of anyone in his path. To save himself from being steam-rollered or poisoned, or having a heavy flower-pot dropped on his head, Paul tells the Peruvian, who wishes his daughter to marry a Russian Prince with a family kink and of vast proportions, that he is engaged to Josette. This beautiful Juncoque lady has picked up and married off-hand a funny little old man from the country, greatly enamoured of his dear, innocent child-wife. To separate Josette and her husband on their wedding day in order to prove to the assassinating Peruvian that Josette and not Pepita is his promised bride, Paul lies with the ease of Ananias, and without the unfortunate consequences, for ultimately he emerges from his

## Morasses of Misrepresentation

scot-free, and with his Pepita. How the Prince mistakes Pepita's momentary mother for her slim daughter, and narrowly escapes death thereby, the part that Mendelssohn's "Spring Song" plays in awakening the Prince's fickle fancy, and the tribulations the little old man has to go through are infinitely better seen than described.

As Paul Dartignac, the accomplished prevaricator, Mr. Spencer Trevor plays with a lively sense of humour and tremendous animation, and proves that he is as skilful an actor in the part of a young man as in the old man character parts with which we have connected him hitherto. Miss Enid Bell looks beautiful in some lovely frocks as Josette, and Miss Sybil de Bray is both charming and clever as Pepita. Good work is done by Miss Ada Blanche as the Prince's old love, and Miss Hannah Jones is capital as the plump wife of the jealous gentleman from Peru, soundly played by Mr. Cecil Ward. Mr. E. M. Robson as Josette's small husband makes the utmost of little opportunity. Mr. Bruce Winston plays the Prince with much humour and skill; and Mr. Philip Anthony is excellent as Paul's useful friend. The play was very favourably received by a friendly audience.

"The Spring Song" is preceded by a particularly pleasing musical entertainment given by the Hawaiian artists, Luvaun, and a lady whose name does not appear. Luvaun's popularity as an entertainer was shown by the fact that the house was full when the curtain went up. His playing and singing evoked enthusiastic applause, and his charming and clever partner also "made good" in unmistakable manner. The entertainment is both original and beautiful.

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May 28, Aug. 6, 13, 20, Sept. 3, on.

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WANTED, Known, Bassoon, Disengaged for special weeks, short season. Write, HARRY BROAD, 154, Bowler-street, Liverpool, E.

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WANTED, by 'Cellist, Engagement; any business; London preferred; ineligible. 'CELLO, 47, Glangarry-road, East Dulwich, S.E.

WANTED, by 'Cellist, experienced in Tavan and Alder, good offers; hotel preferred. 'CELLIST, Box 901, "The Era."

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MUSIC HALL ARTISTES WANTED.

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## NEXT WEEK'S CALLS.

MONDAY, MARCH 5, 1917.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

## BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE.—Jack Blair, pictures.

HAMILTON HIPPODROME (rehearsal, 1).—J. Cohen, to present "Keep Fit" revue, Ellis Barriett, pictures.

IPSWICH HIPPODROME (rehearsal, 2).—Sennoi and Cory, to present "All French" revue, Isabelle Dorothy, Pathé's Gazette, 5 Bombay.

NORWICH HIPPODROME (rehearsal, 2).—George Laswood, Edith Pink, Silbon's Cats, Evelyn May, Celeste, Godfrey Pariss, Pathé's Gazette, Milly and Gordon Trio.

NORWICH THEATRE ROYAL.—"The Laughing of Fools."

PAISLEY RINK VARIETY PALACE (rehearsal, 5.30).—Karr and Koonce, Alice Gill, Three Scotch Ronalds, pictures.

LONDON SYNDICATE HALLS.

BRIXTON EMPRESS (rehearsal, 12).—Novelty Minstrels, the Mikado Family, McAllister and Smith, Oswald Bemand; The Meymott; Little Caruso; Terry Trio; Tiny Arnold; Bioscope.

CHelsea (rehearsal, 12).—Constance Drever and Co. in "Love and War," R. G. Knowles, Ernest Krake and Co., Mayne and Harper, Harry Cliff and Lady, Naughton and Gold, Watson and Lester, Joan Tate, Eileen Wayne, Bioscope.

EAST HAM (rehearsal, 12).—Jack Pleasants, P. T. Selbit presents "In Answer to the Advt." The Courtiers in a musical melange, Lottie Lennox, comedienne; Reg. Faze and Page, The Famous Junes, Amber, Bioscope.

BURTON (rehearsal, 12).—Leach La Quinlan Trio; Niblo and Doris; Madge Velma and Her Ruffes; Naughton and Gold; Ferguson and Mack; Louie Tracy; Austin and Lawton; Edwin Adler; Bioscope.

LONDON PAVILION (rehearsal, 11.30).—Cheerio; Westminster Singers; Joy Watte.

METROPOLITAN (rehearsal, 12.15).—Betty Washington; the Hamamra Family, Torino, Dolly Elsworth, Flynn and Hayson, Wilfred Essex, Woodward and Page, Howard and Wyndham, Bioscope.

OXFORD (rehearsal, 12).—E. C. R. Rols Company "Seeing Light," R. C. Knowles; Francis and Alfred; Halide De Rance and Sister; Olga Verney, Bioscope.

SOUTH LONDON (rehearsal, 12).—Novelty Minstrels; Leonard and Company; Louie Tracy; Shirley and Ransome in "The Separation Order"; Little Lily Shaw; Harry Freeman; Halmes; Vera Moore; Bioscope.

TOTTENHAM (rehearsal, 2).—Jack Pleasants, Ko-Ten-Ichi Troupe, The Kratons, Stollie Family, Albert Wyncham and Co. in "The Merrie Monarch," The High-Rosettes, Armstrong and Haworth, Mabel Lambert, Bioscope.

WALTHAMSTOW (rehearsal, 1).—Alfred Paumier and Walter Howard present Henry Lonsdale and Co. in "The Midnight Wedding."

WATFORD (rehearsal, 1).—Walter Howard presents "The Story of the Rosary."

LONDON THEATRES OF VARIETIES.

BALHAM HIPPODROME (rehearsal, 4).—Sam Mayo, The Diving Belles, The Barle Quartette, Claude Goldin, Dan Filmer, Johnny Fuller, Evelyn Taylor, Ethel Newman, Taylor and Norton, Bioscope.

CAMBERWELL EMPRESS (rehearsal, 4).—Within the Law.

CAMBERWELL PALACE (rehearsal, 4).—E. A. Roberts, Goddell and Graham, E. D. Nicholls and company, Whit Caniff, Lily Lona, Dale and O'Malley, Colley and Scott, Thornley-Dodge, Bioscope, Daisy Dornier.

OLAPHAM GRAND (rehearsal, 4).—Messrs. de Courville's company in "Razzie Dazie," Bioscope.

CROYDON EMPRESS (rehearsal, 4).—

Harry Day's company in revue, "Special Mixtures," Mamie Muir, Johnson Clarke, Billy Simpson, Lily Lena, Bioscope.

HAMMERSMITH PALACE (rehearsal, 4).—Camille Clifford and company, the Bell Hattions, Joe Elvin and company in "Cheering Him Up," Daisy Dornier, Cooper Mitchell, Dublin, Bert Terrell, the Great Wieland, Bioscope.

HOLBOEN EMPRESS (rehearsal, 4).—The Versatile Four, Phil Ray, George Mozart, O'Gorman Bros., Claude Goldin, Josephine La Barle, Zedini, Bioscope, Goldin Hudsons, Chas. Whittle, Pasquais.

ILFORD HIPPODROME (rehearsal, 4).—Messrs. A. de Courville's company in revue, "Joyland," Bioscope.

ISLINGTON EMPRESS (rehearsal, 4).—C. W. Somerset's company in "The Silver Ring," Bioscope.

KILBURN EMPRESS (rehearsal, 4).—Pimple and company in "Father," Farr and Farland, Nina Gordon, Cooper Mitchell, Van Dock, Whit Caniff, Dale and O'Malley, Will Lacey, Cecil Lyall, Bioscope, Rosie Reys.

LEWISHAM HIPPODROME (rehearsal, 4).—Charles B. Cochran's company in revue, "Half-Past Eight," Bioscope.

THE PALLADIUM (rehearsal, 11.30).—"Johnson's Ole" (Captain Bainsfather), T. E. Dunville, Vernon Watson, Ernest Hastings, Farr and Farland, Edie Veno, Bioscope, The Four Meurs, Nora Delany, Daisy Taylor, May More Duprez, Dorothy Ward, Ernie Lokinga and Co.

POPULAR HIPPODROME (rehearsal, 4).—W. V. Garrod's company in "The Love Marriage," Bioscope.

PUTNEY HIPPODROME (rehearsal, 4).—Laura Dyson's revue, "All Plums," Tom Stuart, Bioscope, the Westbrooks.

ROTHERHITHE HIPPODROME (rehearsal, 4).—Harry Champion, Sam Mayo, John McNally and company in "The Bon-Bon Boy," Cio d'Arle, Harry Ray, The Bon-Bons, Waltham, Sergt. Wragg, Lily Lassab, Bioscope.

SHOREDITCH OLYMPIA (rehearsal, 4).—Gerlie Gittens, Woodward and Page, Elvin and company in "Including Costs," Brynne, Rose Cambray, Yazo and Assistant, Harry Ford, Tom E. Hood, Dorothy West Symes, Bioscope.

WILLESDEN HIPPODROME (rehearsal, 4).—Leo, Fritz's revue, "The Kodak Girl," Eddy Martyn, Hector and Lolette, Bioscope, Aimee Roberts.

WOOLWICH HIPPODROME (rehearsal, 4).—Harry Day's revue, "Fall In," Rose Lloyd, Rosalie Hamilton, Mlle. Yella, G. H. Chitwin, Claude Lester, Bioscope.

MACNAGHTEN TOUR.

BLACKBURN.—P. M. Spale, Rosie Jaxon, Cavalotti, Harry Day's "Frolics."

BRADFORD.—Pictures, Ryewodes Trio, Eva Macdonald, Belancourt, Bert Beale, The Boxlighter, Harry Austin, Jack and Lily Watt, The Ward.

BURNLEY.—Pictures, Carlton Trio, and company as booked.

CARLISLE.—Pictures, Brenne and Erard, "Touch of a Child," Jennison's Mamkims, Revill, Jack Thomas, Albert Blanco.

HAIFA.—Pictures, Banjarah, Gicardo, Will Hay, "Heave O'."

HUDDERSFIELD.—Pictures, Ally Benson, Miles Stavordale Quartette, Great and Good, Giordano, Allen McKelvin, Daisy Wood, J. H. W. W. W. W.

SOUTHAMPTON.—Pictures, Gino, Marvella, Jennie Reeve, and company as booked.

SOUTHPORT.—Pictures, "Behind the Scenes."

WARRINGTON.—Pictures, Garadin, "William Boney's Wedding," Jack Lane, Olive Wright, Four Asters and Vi, Mlle. Hendricka.

Bradford bars Shipley.

Blackburn bars Derwen and Accrington.

Banley bars Nelson, Accrington, and Colne.

Warrington bars Earlsdown and Widnes.

Southampton bars Eastleigh.

Rehearsal at Warrington at 11 o'clock.

matinee Monday, 2.45 p.m.

Rehearsal at all other halls 12 o'clock.

MOSS' EMPRESS (rehearsal, 1).—Sinciers Three Diamonds, Montes and Welma, Griffiths and Carmen, Jean Schaffier.

BIRMINGHAM EMPRESS (rehearsal, 1).—The Hammy Four, the Flying Banvards, Robb Wilton, Takoe and Koma Namba, Countess di Rubadi.

BIRMINGHAM GRAND (rehearsal, 1).—The Hammy Four, the Flying Banvards, Robb Wilton, Takoe and Koma Namba, Countess di Rubadi.

SUMMERHILL PALACE (rehearsal, 12).—Three Orleans, Ellis and Carlton, Vera Ro Jane.

BRADFORD ALHAMBRA (rehearsal, 1).—Mounifords, Pynkie White, Walsh and Milne.

CARDIFF EMPRESS (rehearsal, 1).—Radford and Russell, Pauline Travis, Gillespie and Kingston.

CARDIFF OLYMPIA (rehearsal, 12).—Morgan and Moran, Arthur R. Carlton, Irene Dean.

FINSBURY PARK EMPRESS (rehearsal, 1).—Mario Kay, Laura Novea, Waters and Morris.

GLASGOW COLISEUM (rehearsal, 1).—Syphide Sisters, Frank and Vesta, Mills and Norman, Jack Silvano.

GLASGOW EMPRESS (rehearsal, 1).—Maggie Benson, May Hopkins, Gabriel Lordy, Tom E. J. J. J.

HULL PALACE (rehearsal, 1).—Stella Stahl, Jack Lorimer.

LEEDS EMPRESS (rehearsal, 1).—Sam Hutton, Five Whitties, Broughton and Creedon.

LIVERPOOL EMPRESS (rehearsal, 1).—Anna Hana, Les Videos, Nevotti, Western and Lynch, Whitaker and Hill, "The Day After."

LIVERPOOL OLYMPIA (rehearsal, 1).—"Follow the Flag."

LONDON HIPPODROME (rehearsal, 11).—"Zig-zag."

NEWCASTLE EMPRESS (rehearsal, 1).—Noian and Kiddle the Morrells, Lily Morris, Martin and Obrien.

MORRIS CROSS EMPRESS (rehearsal, 1).—Irene Miller, Varney and Brett, DeCats, Caron Troupe.

NEWPORT EMPRESS (rehearsal, 1).—Dick Ward and Partner, Daly and Marr.

NOTTINGHAM EMPRESS (rehearsal, 1).—May Therrard, George Newburn, West's Song Scene.

SHEFFIELD EMPRESS (rehearsal, 1).—Cissie Lupino, Joe Willy and Page, Wyle and Belair, Dora Lyric, W. F. Frame, the Harlequinaders, Coram.

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—Franco, Leon Rogee, Bellmore and Wells, Fitzgerald's Club.

Juggling Girls.

SOUTH SHIELDS EMPRESS (rehearsal, 1).—Lucille Benstead, De Marost, May Henderson, Empire Opera Singers, Maurice, Duhaana Ladies.

THURSTON EMPRESS (rehearsal, 1).—Fry and Hurley, Rinaldo, J. W. Rickaby.

SWANSEA EMPRESS (rehearsal, 1).—Ena Payne, Cissie Cameron, Adam Tomlinson, Queenie Leighton.

WEST HARTLEPOOL EMPRESS (rehearsal, 1).—"My Lady Frayle."

STOLL TOUR.

ALHAMBRA.—The Bing Girls are there.

ARDWICK EMPRESS (rehearsal, 2.30).—Mikro Brothers, Zelinda Davis, Edith Carter and Co. in "Smith, V.C.," The Musical Navvies, Sam and Fanny Trio, The Joannys, Bioscope.

BRISTOL HIPPODROME (rehearsal, 12).—Neil Gow, Emile Hayes, Miss Cashmore, The Ketos, Keystone Troupe, Bioscope.

CHATHAM EMPRESS (rehearsal, 2).—Roy Mex, Dooley and Sales, Barrett and Knowles, The Merry Four, Bioscope.

CHISHAM EMPRESS (rehearsal, 12).—Dainty Doris Dorice, Vardel Brothers, The McKays, Ina Hill, Ed. E. Ford, The Gokhams, Fred Willdon, Bioscope.

HACKNEY EMPRESS (rehearsal, 12).—Rosa Hamel, Alfredo, Grogie, Bioscope.

LEICESTER PALACE (rehearsal, 12).—Harry Herbert, Alec Regan, Arthur Page, Bioscope.

LONDON COLISEUM (rehearsal, 10).—Mlle. Adeline Genée and company in "La Camargo"; Marie Novot, W. H. Squire and Carmen Hill; Arthur Sinclair and company of Irish Players; Mrs. Patrick Campbell and company in "Pro Patria"; Witt and But; Bonaud; The Q's; Lupino Lane; the Divs; Novot; Bioscope.

MANCHESTER HIPPODROME (rehearsal, 10).—Lockhart's Elephants, the Evans, Three Prodiges, Four Lesters, Bioscope.

NEW MIDDLESEX (rehearsal, 12).—"As Irish as Eve."

SHEPHERD'S BUSH EMPRESS (rehearsal, 12).—Bessie Slaughter, Roy, Edwittas, George Bass, Dusty Rhodes, Bruce Green, Bioscope.

WOOD GREEN EMPRESS (rehearsal, 12).—Hayman and Lowe, Dan Whitley, Agustin and Hartley, Nellie Wigley, The 4 Clovally Girls, Bioscope.

VARIETY THEATRES CONTROL.

LYNCO LTD.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—Mona Warwick and Partner, Fulgora, "Riding Lesson," and company as booked.

BRIGHTON HIPPODROME (rehearsal, 12).—Rene Ralph, Sam Barton, Harry Weldon, Tokiwa Troupe, Cecilia Loftus, Purcell, and company as booked.

GLASGOW ALHAMBRA (rehearsal, 12).—Coneens, Jackley and Le Sire, Florence Wray and company, Jes. Holman, "In the Trenches," and company as booked.

LEEDS HIPPODROME (rehearsal, 12).—"She's a Daisy," Gaby Revette, &c.

LIVERPOOL HIPPODROME (rehearsal, 12).—St. May, Fred Lindsay, Nellie Wallace, Chas. Austin and company, &c.

MANCHESTER PALACE (rehearsal, 11).—Mona Vivian, A. D. Robbins and company, Barton and Ashley, Haydn Wood and Dorothy Court, Maidie Scott, "Khaki Boys," &c.

NEWCASTLE HIPPODROME (rehearsal, 1.30).—"Cossack."

PORTSMOUTH HIPPODROME (rehearsal, 1).—"Bric-a-Brac."

SHEFFIELD HIPPODROME (rehearsal, 12).—Nora Moore, Fredk. Kerr and company, Horatio Bottomley, Gillen, and company as booked.

SOUTHAMPTON HIPPODROME (rehearsal, 12).—"Eyes Front."

SOUTHERN HIPPODROME (rehearsal, 1.30).—Ray Hartley, Mary Law, Van Hoven, &c.

ALBANY WARD CIRCUIT.

EXMOUTH PUBLIC HALL THEATRE.

FROME PALACE.—Henriette and Selina.

PORTLAND EASTON PALACE.—Gladys Carlton.

PORTLAND MASONIC HALL.—Gladys Carlton.

SALISBURY NEW THEATRE.—"Lucky Jim."

SALISBURY PALACE.—Jake Friedman and company in "The Dutch Hussars," Dorothy Wayne, Fred Culpitt.

WARMISTON PALACE.—The Six Shushings, Jamps.

WESTON-UNDER-WARE PALACE.—Webb and Branson, Dolly Whiz, Sylvestro, Weir and Bond, and company as booked.

WEYMOUTH JUBILEE HALL.—Charlie Bell and company, Fay Black, Sory and Monti, the Stedmans, the Telson Trio.

WYMOUTH PALLADIUM.—Gladys Wells.

YEovil PALACE.—Helm and Cozens, Thirza Panson, the Realmis.

Rehearsals at each place at 1 o'clock, except Weymouth, at 12.

ATHRANY WARD'S MILITARY THEATRES.—Artists booked include Irish Strollers, Richards and Leighton, Mabel Portecuso, Violet Vandelle, Sisters Pink and Eddie, Relsack and Phyll, Bonnetti and Corri, Elsie Clarke, Manards, Rosie and Dollie, Dolly Richardson, Bonnie Ross, Lester, Barry and Clarke, Cliff Barrett, Alice Donis, Rene and Assistant, Vera and Vi, Lilly Benita, 4 Scamps, Mandie Mack, Sharon, Wal Leaby, and company as booked.

MOLBORN EMPRESS.

Mr. Charles Gulliver is presenting a strong company at this popular resort this week. The successful Yiddisher sketch, "Isadore, You Tell Her," which has before been noticed in these columns, is one of the principal items in the bill, but the parts of the amusing Hebrews formerly played by Messrs. Robert Leonard and Augustus Yorke are now impersonated by Mr. Harry Rogers and Mr. Guy Mills. The little piece went splendidly on Monday night, and the principals are to be congratulated on the success achieved. Mr. Thornley-Dodge in his clever entertainment was accorded a very hearty reception, his stories, skits, and sketches being much appreciated; and Bert Errol, marvellously made-up as a charming woman, sang in excellent style.

That clever couple, King and Benson, gave their turn to the accompaniment of continuous mirth. This popular pair show to a nicety how it is possible to "get over" by legitimate means, the turn being a fine example of pure comedy. Needless to say, their reception was of the heartiest description. Mr. Bruce Green has a good song in "Helen of Troy," from which he extracts all the fun possible. His patter is also smart; and Mlle. Yetta presents a graceful and agile act on the wire.

Genial Joe Elvin in his new farce has a part that fits him exactly, his impersonation of a mendacious but good-hearted husband with a fondness for racing colloquialisms being richly amusing; Miss Nina Gordon, with her songs at the piano and clever imitation of vocal stars, met with an insistent demand for more; and the animated violin playing of Miss Lolita Gomez also met with appreciation. Harry Champion is always sure of a hearty welcome here, his songs relating to "Yorkshire Pudding" and his "Aunt Tilley" being uproariously applauded; and the original ventriloquist turn of Mr. Johnson Clark went well. Mr. Harry J. Baynton's fine orchestra should also be mentioned.

KILBURN EMPRESS.

The Versatile Four are one of the best quartettes of vocalists and instrumentalists on the halls, and Messrs. Haston, Johnson, Mills, and Tuck, who form the quartette, are to be heartily congratulated on the success of their act. They open with the "Yaaka hula hickey dula" number as a quartette, finely rendered. "There's a little bit of bad in every good little girl," a piquant number, sung by a lively member of the company, was followed by an admirable cello, banjo, and piano trio, and "The Ragtime Drummer" scored next with a clever display. The pianist proved by his singing of "Always remember you" that he has an excellent voice, and the show was brought to a conclusion by a "down South" number, "Plantation Home."

Miss Marie Loftis's burlesque skit, "Past and Present," and the song, "He kissed I once," were much enjoyed, her character studies of old-time favourites being very cleverly enacted. Harry Ford, the logical comedian, has two numbers which suit him admirably in "Supposing," and as a judge and Billy Simpson gains much applause for a smart character "war" number. Miss Edie Veno cleverly imitates various well-known artists, and makes a great hit with the song, "There's life in the old dog yet."

Sam Stern was deputised for on Monday by a clever comedy duo. The lady proved a sparkling soubrette, and the gentleman at the piano is original and accomplished. Miss Dorothy West-Symes and Mr. Leonard Laurence get plenty of laughs for "Kissing Belinda." A beautiful act is that of The Diving Belles, who, after an opening tableau, "Mermaids in Shells," give some clever trick swimming and diving. Br-Mey and Roy, a balancing act, and Ben Albert, the "Dry Old Stick," are also billed.

MISCELLANEOUS.

ALDERSHOT HIPPODROME (rehearsal, 1).—Jerry and Co., Builders? Two Anartos, Bros. Webb, Campbell and Brady, Josie, the Dainty Danes.

ALDERSHOT ALFRED BERT'S MILL.

TARY HALLS (rehearsal, 2.30).—The Sisters Mozart, the Three Engineers, the Elvins, Royal Bernards, Fred Morris, Bessie Nielson, Marion Leonard, Fred Lister, Mona Langford, Betty Lambert, Bessie Croft.

ASTON HIPPODROME.—Maie Ash and Fred Allandale, Jenkin Bros., Frances Kinders, Arthur Slater, Jimmy Loft.

BATH PALACE.—Golden Gipsy, The Piccadillians, Abbot and Banks, Katie Butler, Wally and Bert, Gladys Pastor, Bioscope, &c.

CHESTER ROYALTY THEATRE.—The Benedotti Brothers, Fred Land, Alberto, Lallie Barnes, Francisco, Brothers Huxter, Harvey Brinton.

COVENTRY HIPPODROME.—Fred Clement's Revue, "I'm Sorry"; Nelson Jackson.

DUNFERMLINE NEW OPERA HOUSE (rehearsal, 1).—Mr. Harry McKelvie's pantomime, "Tom the Piper."

EDINBURGH KING'S THEATRE.—Sir Thomas Beecham Opera Season.

KINGSTON EMPRESS (rehearsal, 12.30).—The Elliott Savonas, Quaint Q's, Les Jovers, O'Hanlon and Uania, Romanoff, The Mozelles, Spalding and Vanguard, Withert Gamble.

LEITH (EDINBURGH) ALHAMBRA.—Jean Campbell, W. B. Baby, Little Irene, Gerrard and Kray, Leslie Lynn & Co., Pop Carson, Chris Kenny, Felovia.

LONDON GRANVILLE. WALHAM GREEN (rehearsal, 2).—Victor Kelly, Si-

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# "ERA" FINANCIAL SECTION.

BY OUR FINANCIAL EXPERT.

## A REVIEW OF THE WEEK.

The balance sheets and directors' reports of several important variety halls are published this week, and include the "Coliseum Syndicate, Limited," which continues its successful career by declaring a final dividend for the year 1916 at the usual rate of 25 per cent. per annum (less tax). The "Leicester Palace Theatre, Limited," declares a final dividend for the year 1916 at the usual rate of 10 per cent. per annum (less tax). "Augustine's Parade Hippodrome, Bristol, Limited," declares a final dividend for 1916 at the rate of 10 per cent. per annum (less tax). "Manchester Hippodrome and Ardwick Empire, Limited," declare an interim dividend at the rate of 5 per cent. per annum for the half-year ending Dec. 31 last (less tax). "Hackney and Shepherd's Bush Empires Palaces, Limited," declare a final dividend for 1916 at the rate of 5 per cent. per annum (less tax). The balance sheets for the "Moss Empires," and the "Empire Palace, Limited," showing accounts to Dec. 31 last, usually sent to shareholders in the month of February, will shortly be distributed. As will be seen from the foregoing, the dividend returns are the same as last year in each case, with the exception of the "Hackney and Shepherd's Bush Empire Palaces, Limited," whose dividend last year was 7½ per cent., as against 5 per cent. declared this year, but when one takes into consideration the many adverse factors against which those responsible have had to contend during the past twelve months, such as depleted staffs, lighting restrictions, the Amusement Tax, and the curtailed travelling facilities, one is forced to the conclusion that directors and managers have worked well, and deserve all praise from the shareholders.

Notwithstanding the satisfactory showing in the way of dividends, the share

### New Tivoli.

The annual meeting of the New Tivoli, Limited, was held at the London Pavilion on Friday last, when the balance sheet for the year ending Dec. 31, 1916, was submitted to the shareholders. The balance sheet shows that the working expenses have been reduced to the lowest minimum, and the directors have ceased to draw any fees so long as the existing arrangements are in force. The chairman explained in detail the various items of the balance sheet, and submitted a proposal to the meeting from the Y.M.C.A. to utilise the site in the Strand for the erection of

Soldiers' Halls, in return for a nominal rent, a proposal which was carried unanimously. As the chairman pointed out, the shareholders must exercise patience, and await the termination of the war, before the completion of the work.

At the moment of going to press the following particulars concerning the Moss Empires, Limited, with regard to the year's working are to hand. Including the balance brought forward from previous year, the profits for the current year amount to £29,000. The directors propose to add the sum of £16,000 to the general reserve for the redemption of debentures, and that the sum of £5,000 be written off special expenditure on properties account. It is proposed to pay a final dividend of 4 per cent. (less tax), making 1 per cent. for the year, and carry forward the balance of £22,821 to the new accounts. This represents the same dividend as paid for 1915.

Queries by correspondents seeking information or advice upon any matter connected with financial questions and operations will be answered in "The Era" free of charge. They should be accompanied by the name and address of the writer, together with a pseudonym, and addressed to the Finance Editor, "The Era," 35, Wellington-street, London, W.C.

### ANSWERS TO CORRESPONDENTS.

**"OLD READER" (Brixton).**—The shares are "cum dividend." If you sell now the buyer would be entitled to receive the dividend accrued. If you wait until they are quoted "ex dividend" the price will undoubtedly depreciate by the amount of dividend, consequently your position will not be in any way altered.

**"R. E. P." (Leicester).**—The company have now declared 10 per cent. for the last five years, and is in every way a well and conservatively managed property. The ordinary shares are of the nominal value of £5, quoted at about par.

You may safely invest in this security to mix with your gilt-edged investments, with the object of increasing the average of your dividend return.

**"BUSINESS" (Islington).**—The preference shares are a sound investment, yielding 7 per cent. The ordinary shares are a promising holding, but not likely to appreciate much for some time to come.

**"FREDA" (Norwich).**—As a shareholder you should apply to the secretary of the company for inspection of the register of members, which will give you the information you want. The Companies' Act stipulates that every company shall keep at the registered offices of the company a register of members, which is open to the inspection of any shareholder free of charge. The Act stipulates clearly that the register shall be open for inspection during office hours, not being less than two hours in each day. Should you have any further trouble, let me know, and I will advise you how to proceed.

**"ENQUIRER" (Wolverhampton).**—The company has paid 20 per cent. for the last four years. The ordinary shares are 10s. each, and there are also deferred shares of 1s. You will find a complete statement of the mortgages, the company's investments, and the houses owned and controlled in the "Theatre Music Hall and Cinema Companies Blue Book," published by Messrs. Keith, MacAllister and Co., Ltd., of 35a, Shaftesbury-avenue, London, which is published at the price of 1s. You should send for this work of reference, as it gives the detailed information of all the companies in which you are interested.

**"BEWILDERED" (Plymouth).**—You say you have sold 25 shares out of your holding of 50 shares, for which you hold a certificate, and are puzzled as to how you should proceed to deliver the shares you have sold, and obtain a new certificate for the reduced number of shares. You will require to sign a transfer for 25 shares to which you will attach your certificate, and the secretary of the company will give you a "transfer receipt" for the 25 shares sold, and a balance ticket for the 25 shares retained. Both the "transfer receipt" and the "balance ticket" will in due course be exchanged for the company's new certificates. As regards the cost, the secretary is entitled to charge 2s. 6d. for registration of the transfer.

### REGISTRATION OF BUSINESS NAMES ACT.

The attention of agents and others is drawn to the obligation imposed by the Registration of Business Names Act, which applies to everyone carrying on a business or profession in this country (except limited liability companies and other corporations).

The Act provides that on and after March 21 next all persons carrying on business in this country must trade under their own true names or else must be registered.

The object of the Act is to enable everyone to know with whom they are trading, and if persons are trading under their own names, with no additions except their Christian name or names (or the initials thereof), it is not necessary to register; but if anything is added to the true name, or if a business is carried on under a fancy title, registration must be effected before March 21, on pain of heavy penalties.

A simple instance will serve to show what is required. If, for instance, John Smith owns a business, he may trade as "John Smith" or "J. Smith," and need not register, but if he trades as "Smith & Co.," or adopts a fancy title, registration must be effected.

In addition to registration, all business letters, trade catalogues, trade circulars, and showcards, which are issued or sent to any person in any part of His Majesty's Dominions, must show in legible characters the true name or names of the proprietors of the business, and the present nationality or the nationality of origin, if other than British.

Forms for registration are obtainable from the principal post offices, and the offices of the Registrar for England and Wales are at 35, Russell-square, W.C.

An agreeable feature of the Scottish Women's Hospital Matinée at the Criterion on the 26th inst., was the dancing of Divina, the operatic dancer. Her two numbers, "The Minuet" and the Russian Pasport Dance, aroused the most enthusiastic applause, and the adjective chiefly used in reference to her work was that of "Sweet."

## BOOK TALK: Japanese "Noh" Plays—Renaissance Pictures—E. F. Benson as Satirist.

ONE of the most interesting books dealing with the drama which has come my way lately is "NOH, OR ACCOMPLISHMENT," by Ernest Fenollosa and Ezra Pound (Macmillan, 7s. 6d. net), which presents an interesting study of the classical, as opposed to the popular, stage of Japan. The common theatre, the place of mimicry and direct imitation of life, has always been looked down upon in Japan, the place of honour to audience and actor alike being the Noh, which is the symbolic and ritual stage. Indeed, so purely has the tradition of Noh been preserved since what we call the Middle Ages, that even the leading actors in these plays to-day are blood descendants of the very men who acted them 450 years ago; so that our Eastern allies can more than match such famous acting families as the Comptons, the Jeffersons, the Terrys, and their like. Despite the force of heredity, I cannot help doubting whether there will still be, say, a Gresham to delight our public at the dawn of the twenty-fourth century.

The Noh holds up a mirror to nature in a manner very different from the Western convention of plot. Consisting of a sequence of five or six plays, it presents a complete service of life. It does not, as in "Hamlet," set out and analyse a certain situation or problem; it symbolises, rather, a complete diagram of life and recurrence. The examples which are given in this volume are full of the most delicate and poetic beauty and colour, and it would be an interesting, if somewhat tedious, experiment, could some of them be staged at a special matinee down Chelsea way.

We should, however, almost certainly miss the quaintness, and we should quite miss the quaint glamour of certain accompanying rites which are the due of the Noh plays. "There are performances," says Mr. Pound, "lasting five days at the initiations, marriages, and the like, of the Shoguns; and at the Buddhist memorial services for dead Shoguns for four days. There are performances for the reception of imperial messengers from Kyoto, at which the actors have to wear various formal costumes. On one day of the five-day performances the town people of the eight hundred and eight streets of Yedo are admitted, and they are marshalled by the officers of every street. The marshals, or street officers, assemble the night before by the gates of Ote and Kikyo, and each officer carries aloft a paper lanterns bearing the name of his street. They take sake and refreshments and wait for the dawn. It looks like a place on fire, or like a camp before battle."

My profound thanks to Sir Thomas Graham Jackson for introducing me to the *Cortegiano* of Castiglione. Sir Thomas has just published a delightful volume entitled "A HOLIDAY IN UMBRIA" (John Murray, 10s. 6d. net), which contains much that is instructive on the Renaissance architecture of those parts; much that is entertaining of his own travels among the people; and, above all, much that is illuminating on the Renaissance life of the Italian people. The chapters in which he quotes from the *Cortegiano*, which draws a vivid picture of the graceful and refined society in the most brilliant and humane of Urbino—the court of the Duchy of Urbino—are worth reading again and again. He also gives us an amusing peep into the often bloodless battles of those times—bloodless because they were carried on by mercenaries, who knew that they might be fighting to-morrow for the side against which they were serving to-day. Thus, in the battle of Molinella, which lasted half a day, with neither side giving way, nobody was killed and only a few prisoners were taken on either side. It makes one sigh for mercenaries in the wars of the twentieth century.

In his latest work, Mr. E. F. Benson reveals himself, not for the first time, as a satirist; but I cannot help thinking that his pen-picturing of passing types in "THE BREAKS OF MAYFAIR" (Foulis, 5s. net), rather misses fire. It misses fire because the passing types have, at any rate

temporarily, passed, though they may reappear when peace rages once again. Nevertheless, the book has its flashes. We are shown Sir Louis and Lady Mary Mastgold, the Compleat Snobs, who spend their spare time reading the Peerage, and we are told how "Sir Louis's eyes have been known to fill with happy, happy tears on seeing a Prince show his lady how to eat a cherry backwards, stalk-first." There is "Aunt Georgie," the effeminate young man, who lives the blameless life of a sprightly widow of forty; while the Mayfair victim of quacks, the Mayfair ruler of reputations, and other pre-war celebrities are not forgotten. One of the best chapters deals with the Rev. Mr. Sandow, "very human, and not the least like a clergyman," an apostle of muscular Christianity, whose collected sermons "rather resemble the collected works of Ouida, who could write so charmingly about pairs of little wooden shoes, and with the same pen make us swoon with the splendours of Russian princesses, and the gorgeousness of young guardsmen with their plumes of sunny hair, and their parties at the Star and Garter Hotel, where they throw half-half-guinea peaches at the fireflies."

Other recent publications to which I must call your attention this week are: "POACHED EGGS AND PEARLS," by Gertrude Jennings (French, 6d. net). The edition of this highly amusing little comedy, which should be very popular with amateurs in war time on account of the great preponderance of female parts which it contains.

"THE INDISCRETIONS OF THE DUCHESS," by Anthony Hope (Unwin, 1s. net). A typical Anthony Hope story, reprinted in the Unwin Shilling Novel series, and sure to be popularly received by the many admirers of its much-read author.

"BY REEF AND PALM," by Louis Becke (Unwin, 1s. net). A reprint in the same series of some of Mr. Becke's best South Sea Island yarns, from which the reader will learn that life in the Pacific is not all Yaska Hula Hula. HOLOFERNES.

### NEW DANCES AT THE MARGARET MORRIS THEATRE.

On Friday afternoon, at the Margaret Morris Theatre, King's-road, Chelsea, a short season was opened with a programme consisting of a number of novel dances, which were received with much applause by a large and appreciative company. Speaking generally, the entertainment charmed by reason of its genuinely artistic and original character, while at the same time nothing in the way of bright, tasteful dresses, to give additional effect, was wanting.

Half-a-dozen children, Angela Baddeley, Ivy Rice, Joan Lawson, Phoebe Gaye, Queenie Metcalf, Hermione Baddeley, led off with a pretty dance, followed by a trio danced to an old Greek tune, and a dance fantaisique, arranged and neatly performed by Iris Rowe. Next came the rendering of two of Robert Burns' poems, "The Battle of Sherramuir" and "What is that at my

bow-wow-door?" by Margaret Morris and Rita Thorn. Other pleasing items in the first part were Bach's two-part Fugue, by Kathleen Dillon and Flossie Jolley; mazurka (Elgar), Iris Rowe; the Minstrels, Beatrice Filmer, F. Jolley, and K. Dillon; concluding with an effective hamorousque impersonation and dance by Miss Margaret Morris.

A series of dance movements for modern songs proved to be a most successful novelty. The songs were Dubussy's "La Grotte" and "Le Faune," Ravel's "Sainte," "La Rose et le Rognon," by Rimsky-Korsakov, and "Aux dames selles Parvenues," by Enesco, the young ladies taking part including Iris Rowe, F. Jolley, Norah Shone, Freda Cocks, B. Filmer, J. Lawson, P. Gaye, K. Dillon, Ivy Rice, Olga Morrison, Muriel Hermione, and Angela Baddeley. The grouping and movements of the figures illustrating the songs, which were excellently rendered by

Kathro Bentinck, were wonderfully effective. The same ladies, with the addition of Eleanor Norith and Nina Woodhead, took part in a charming ballet to "Three Japanese Songs," by Stravinsky.

The programme concluded with the ballet, "Angkor," originally produced at the Palladium. Divided into three parts, the Flower Priestesses, the Petals, and the Harem Dances, the striking harmony of music, movement, and colour was thoroughly appreciated and heartily applauded. The singers were the Misses Ethel and Mary Williams.

Mr. Wal Langtry informs us that the sketch in which Mr. McCann, manager of the Belfast Opera House, made his first appearance as an "actor" on the occasion of his recent benefit, was his (Mr. Langtry's) burlesque number, "Lipton the Actor," which he has played throughout.

## CURRENT MARKET QUOTATIONS OF THE PRINCIPAL THEATRE, MUSIC HALL AND CINEMA COMPANIES' SHARES.

The following Quotations, made up to Tuesday morning in each week, are supplied to us by Messrs. Keith, MacAllister and Co., Ltd., 53a, Shaftesbury Avenue, W.

|                                                                | LAST WEEK'S QUOTATIONS. | THIS WEEK'S QUOTATIONS. |
|----------------------------------------------------------------|-------------------------|-------------------------|
| Alhambra Theatre (Attercliffe) £1 Ord. ..                      | 4/0-5/0                 | 4/0-5/0                 |
| Alhambra (Glasgow) £1 Ord. ..                                  | 2/4-2/6                 | 2/4-2/6                 |
| Alhambra (London) £1 Ord. ..                                   | 1/4-1/4                 | 1/4-1/4                 |
| 4th Dec. (1912) ..                                             | 80-85                   | 80-85                   |
| Associated Prov. Pic. Houses £1 Ord. ..                        | 6/0-7/0                 | 6/0-7/0                 |
| .. 21. 6% Non Cum. Pref. ..                                    | 3/4-3/4                 | 3/4-3/4                 |
| B.B. Pictures £1 10% Cum. Pref. ..                             | 8/6-9/6                 | 8/6-9/6                 |
| Biograph Theatres 10s. "B" Ord. ..                             | 1/6-2/0                 | 1/6-2/0                 |
| Birmingham Theatre Royal £1 Ord. ..                            | 6/6-7/6                 | 6/6-7/6                 |
| .. 5% 1st Mgt. Debs. ..                                        | 60-71                   | 60-71                   |
| Coliseum £1 Ord. ..                                            | 3/4-3/4                 | 3/4-3/4                 |
| .. 5% 1st Non Cum. Pref. ..                                    | 18/6-19/6               | 18/6-19/6               |
| .. 5% 1st Mortgage Debs. ..                                    | 94-96                   | 94-96                   |
| Croydon Hippodrome 5% First Mgt. Debs. ..                      | 40-51                   | 40-51                   |
| Empire £1 Ord. (10s. pd.) ..                                   | 3/4-3/4                 | 3/4-3/4                 |
| .. £1 Ord. (15s. pd.) ..                                       | 3/4-3/4                 | 3/4-3/4                 |
| Gaiety Theatre £1 Ord. ..                                      | 7/0-8/0                 | 7/0-8/0                 |
| Hackney & Shepherd's Bush £5 Ord. ..                           | 4-4 1/4                 | 4-4 1/4                 |
| .. 25. 5% Cum. Pref. ..                                        | 3/4-3/4                 | 3/4-3/4                 |
| .. 5% 1st Mortgage Debs. ..                                    | 60-70                   | 60-70                   |
| Howard & Wyndham £5 Ord. ..                                    | 4/4-4/4                 | 4/4-4/4                 |
| .. 25. 5% Cum. Pref. ..                                        | 3/4-3/4                 | 3/4-3/4                 |
| Leicester Palace Theatre £5 Ord. ..                            | 4/4-4/4                 | 4/4-4/4                 |
| London Pavilion £5 Ord. ..                                     | 1/4-1/4                 | 1/4-1/4                 |
| .. 25. 5% Cum. Pref. ..                                        | 3/4-3/4                 | 3/4-3/4                 |
| London Theatres of Varieties £1 Ord. ..                        | 2/6-3/6                 | 2/6-3/6                 |
| .. 21. 7% Cum. Pref. ..                                        | 3-3 1/4                 | 3-3 1/4                 |
| Manchester Hippo. & Ardwick Empire: £5 Ord. ..                 | 5/4-5/4                 | 5/4-5/4                 |
| .. 5% 1st Mortgage Debs. ..                                    | 65-75                   | 65-75                   |
| Manchester Palace of Varieties £1 Ord. ..                      | 20/6-21/6               | 22/0-23/0               |
| .. 5% 1st Mgt. Debs. ..                                        | 98-98                   | 98-98                   |
| Manchester Theatre Royal £10 Ord. ..                           | 7/4-8/4                 | 7/4-8/4                 |
| Moss Empires £5 Ord. ..                                        | 3/4-3/4                 | 3/4-3/4                 |
| .. 25. 5% Cum. Pref. ..                                        | 3/4-3/4                 | 3/4-3/4                 |
| .. 4% Perpet. Debs. ..                                         | 60-64                   | 60-64                   |
| .. 6% Redmble. Debs. ..                                        | 98-100                  | 98-100                  |
| National Electric Theatres 10s. Ord. ..                        | 3/4-3/4                 | 3/4-3/4                 |
| Oxford £5 Ord. ..                                              | 2/4-2/4                 | 2/4-2/4                 |
| Palace & Derby Castle £1 Ord. ..                               | 3/4-3/4                 | 3/4-3/4                 |
| .. £1. 5% Cum. Pref. ..                                        | 3/4-3/4                 | 3/4-3/4                 |
| Palace Theatre 10s. Ord. (9s. pd.) ..                          | 3/4-3/4                 | 3/4-3/4                 |
| Phoenix (Kinema) Theatres 1s. Ord. ..                          | 1/3-1/6                 | 1/3-1/6                 |
| Piccadilly Circus Cinema Theatre £1 Ord. ..                    | 1/4-1/4                 | 1/4-1/4                 |
| Provincial Cinema Theatres £1 Ord. ..                          | 22/0-23/0               | 22/0-23/0               |
| .. £1. 7 1/2% "A" Pref. ..                                     | 1-1 1/4                 | 1-1 1/4                 |
| .. £1. 7 1/2% "B" Pref. ..                                     | 16/6-17/6               | 16/6-17/6               |
| Robert Arthur Theatres Co. 5% First Mgt. Debs. (Redeemable) .. | 72-74                   | 72-74                   |
| Sheffield & District Cinema Theatres 10s. Ord. ..              | 21/0-22/0               | 21/0-22/0               |
| Theatre Royal (Drury Lane) £1 Ord. (15s. pd.) ..               | 3/4-3/4                 | 3/4-3/4                 |
| United Theatres (Manchester) £5 Ord. ..                        | 2/4-2/4                 | 2/4-2/4                 |
| .. 25. 5% Cum. Pref. ..                                        | 2/4-3/4                 | 2/4-3/4                 |
| Victoria Palace 10/- Ord. ..                                   | 1-1 1/4                 | 1-1 1/4                 |

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[Photo. by Debon.]

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## THEATRICAL GOSSIP.

## National Service and the Stage.

A meeting quite unprecedented in character will be held at the St. James's on Saturday afternoon, when Sir George Alexander will preside over a gathering representative of all sections of the amusement industry—managers, artists, and stage staff of the theatrical, variety, musical, and cinematographic professions. It is the first time that all elements of the entertainment world will have been drawn together, and the meeting should be an invaluable means of pointing the way to those connected with the stage regarding the call to National Service.

## Representative Speakers.

Mr. Neville Chamberlain will be the chief speaker, and addresses will be delivered by Mr. John Gatti, for the West-End managers; Mr. Tom B. Davis, for the Theatrical Managers' Association; Mr. H. B. Irving, for the Actors' Association; Mr. Arthur Bertram, for the Touring Managers' Association; Mr. Alfred Butt, for the Variety Managers; Mr. A. E. Newbold, for the Cinematograph Exhibitors' Association; for the Kinemas; Mr. Fred Russell, for the Variety Artists' Federation; Mr. W. Johnson, for the National Association of Theatrical Employees; and Mr. J. B. Williams, for the Amalgamated Musicians' Union.

## The State and the Profession.

"Mr. Chamberlain's coming here to this meeting on Saturday," said Sir George, "proves that he is in sympathy with us and also shows that he realises the importance of our undertakings, theatrical, music hall, and cinema. I am hoping that I may be of some little use in dealing with those who wish to offer their services. The invaluable assistance of Mr. Charles Gulliver in the arrangements for the meeting should also be warmly acknowledged."

## Actors' Association Meeting.

The Actors' Association are trying this year the experiment of holding their annual general meeting on a Sunday. The date fixed is April 1, at 6 p.m., and the meeting will be held at the Ambassadors. It is rather curious that while the theatrical artists are inclining towards the Sunday meeting the tendency of their brethren of the music hall is to hold their meetings on weekdays—that of the Variety Artists' Benevolent Fund, which used to be on a Sunday, taking place this morning.

There is a rooted objection on the part of professionals to foregather for business purposes. I have been at meetings when the attendances have been weird, and consisted almost entirely of the executive, who have had to adopt their own report and accounts, re-elect each other to office, and do everything except pass a vote of thanks to themselves. The A.A. meetings compare very favourably with other professional gatherings in point of attendance and interest, and I hope to see the meeting on April 1 still more numerously supported.

## The Plays That Please.

"The Misleading Lady" has now passed its 200th performance at the Playhouse, and "Under Cover" its 50th at the Strand. The very great success of these two productions seems to indicate that Messrs. Grossmith and Laurillard, in holding that "comedy dramas" of the strong and virile type are what is wanted, have gauged the taste of the London public with complete accuracy.

## Gaiety Star's Return.

Mr. Leslie Henson has now happily recovered from his nervous breakdown, which necessitated a month's complete rest at his cottage at Clacton-on-Sea, and is once more playing Pony Twitichin in "Theodore and Co." Mr. Henson's illness was brought on by excessively hard work, both in his enormous part at the Gaiety and in connection with an amazing number of war charity matinees at which he has assisted. During Mr. Henson's absence his part was played with complete success by Mr. George Lane.

## Another "Three Weeks."

I understand that that strange story, "Three Weeks," apart from having been dramatised and filmed, is being dramatised yet again. It is expected to be presented in its new guise ere long upon our native dramatic stage.

## "Jimmy" Welch.

"I was sorry to learn, just before going to press last night, that James Welch, that sterling comedian, is very ill again, and is ordered a long rest. In the meantime "Jimmy" Welch will, I assume, console himself with fresh study of the great Indian poets and theologians, Sir Rabindranath Tagore and Co. What Welch doesn't know about those Eastern poets, priests, and prophets is not at all worth worrying about.

## Will "Petticoats" be Put On Next Saturday?

It seemed likely that the successor of "The Girl from Cairo," at the Garrick, namely, Gunner H. F. Maltby's "All Women" play, just named "Petticoats," would clash with the "Remnant," at the Royalty next Saturday night. On inquiry at the Garrick last night it was informed that "Petticoats" will in all probability be done—I mean put on—that is to say, produced next Saturday afternoon.

## Mr. Alfred Lester.

After a brief rest, will commence a season at the Coliseum on March 12. The diverting comedian will present selections from his repertoire and sketches, so that a merry and bright time is assured to visitors to the popular house in St. Martin's-lane.

## Studying "Tay Pay."

At the meeting of the O.P. Club on Sunday evening, when Mr. T. P. O'Connor, M.P., gave an address on "The Cinema and the Censorship," he indulged in a joke at the expense of the chairman, his old friend, Mr. Chas. Hawtrej. He related, with that touch of the brogue which is one of the secrets of his charm as a public speaker, how some years ago he was positively deluged with invitations from Mr. Hawtrej to dine with him and his friends. "Tay Pay" admitted that he was at a loss to account for this extreme anxiety on the part of his friend that he should dine with him at that particular time, until a mutual friend in a club gave him an explanation. "Why," said he, "he wants to study you for an Irish part he is going to play."

## Our Greatest Actress XII.

I regret to learn, at the moment of going to press, that Ellen Terry, who celebrated her sixty-ninth birthday yesterday, is very ill with bronchitis, and confined to her house at King's-road, Chelsea. We all wish the gifted actress a speedy recovery.

## Martin Harvey's New Part.

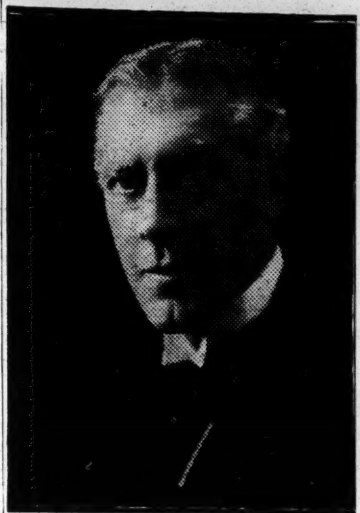
Mr. Martin Harvey, Miss N. de Silva, and their company are due next week at the Edinburgh Lyceum, where they will give three performances of "David Garrick" prior to the revival on Thursday of "Rosemary." In the rôle of Sir Jasper Thorndyke Mr. Harvey will have a most interesting and unusual acting opportunity.

## Royal General Theatrical Fund.

I drew attention last week to the date fixed for the holding of the annual general meeting of the R.G.T.F., the advertisement of which appeared in our columns. It was originally arranged and announced that the meeting should take place on Friday, March 30; but it was subsequently remembered that a charity matinee would be held on that day at the St. James's, so the alteration to the preceding Tuesday was made. An amended notice, to which the attention of our readers is particularly drawn, appears in the present issue.

## A Welcome Return.

Sir George Alexander, who was suffering last week from loss of voice, has returned to the cast of "The Aristocrat" at the St. James's after a couple of days' absence.



[Photo by Claude Harris.]

His place was ably filled by Mr. William Stack. Everyone will join me in congratulating the distinguished actor-manager upon his reappearance, and upon the full and enthusiastic houses which continue to greet him.

## Miss Mary Glynn.

There was an absence from the cast of "The Aristocrat," also on Monday, when Miss Mary Glynn was out of the bill owing to indisposition. Her part was undertaken by Miss Nance Oldfield, a direct descendant of the famous actress, who played the rôle gracefully.

## The Two Alexanders.

At yesterday's annual meeting of the Actors' Benevolent Fund, a vote of thanks to Sir George Alexander for presiding was proposed by Mr. Allan Aynesworth, Lady Tree, in seconding, remarked that a friend once said that there had been two Alexanders in this world—Alexander the Great and Alexander the Good. Alexander the Good was her friend, Sir George Alexander, and she (Lady Tree) was not sure whether he was not also the greater of the two.

## New Haymarket Production.

"General Post," written by J. E. Harold Terry, part author of "The Man Who Stayed at Home," is to follow "Felix Gets a Month" at the Haymarket. The date fixed for the production of the new piece, which has had a fortnight's trial trip in the provinces is March 14. The principal parts will be impersonated by Messrs. Norman McKinnel and George Tully; Miss Lillian Brathwaite and Miss Madge Titherage.

## No Criticisms at Present.

Several people keep reporting per paragraph and prattle that H. B. Irving intends to revive "The Admirable Crichton" at the Savoy. I have the best authority, that of "H. B." himself, for denying these rumours.

## And the Reason Why.

And I may add that "H. B." has two very good reasons for not arranging to revive "The Admirable Crichton" at present. One is that he doesn't want to play the name-part again yet awhile. The other is that great as the success of "The Professor's Love Story" continues to be at the Savoy, he doesn't think it a wise policy to follow one Barrie play with another ditto.

## The Last Straw.

The new comedy of the above name, with J. W. Darnley as one of the authors, will, I have reason to believe, be seen soon at a certain theatre not a thousand leagues from that ancient thoroughfare, the Strand.

## Mr. Courtneidge's Claim.

The new light opera, "Young England," was transferred from Daly's to Drury Lane Theatre on Saturday evening, and in its new home this delightful comic opera has received a new lease of life judging by the warmth of the reception accorded it. Mr. William Courtneidge has succeeded Mr. Walter Passmore as Drake's drummer, and does well in it. Mr. Robert Courtneidge is to be commended for the presentation on our stage of a form of musical play which he claims to be an endeavour to mark a higher standard than at present obtains in the lighter musical theatres. The memorable success of the Gilbert and Sullivan comic operas proved beyond question that there is always room for musical plays of a high-class character in regard both to music and libretto. It will be interesting to watch the new experiment which is being tried at Drury Lane.

## Opera in Liverpool.

The sixteen weeks' season of opera to which the performance of the Harrison Frewin Company at the Shakespeare will be extended will be the longest season of grand opera ever given in Liverpool. One of the local newspapers makes the statement that "there may be a six months' opera season at the Shakespeare Theatre next year," and the public interest shown in Mr. W. W. Kelly's enterprise seems to indicate that the proposal may be realised.

## Mr. W. W. Kelly's Activities.

Some 1,000 wounded soldiers attended Councillor W. W. Kelly's weekly matinee at the New Theatre Royal on Wednesday afternoon, when the Geo. Edwards' company gave a performance of the musical comedy, "Betty," which delighted "the boys." At the close Mr. Kelly thanked the company for giving that magnificent performance, and Miss Isobel Delorme, Messrs. Lionel Victor and Myles Clifton acknowledged the compliment.

Councillor W. W. Kelly has accepted the post of chairman of the Argyle Club.

## Touring Artists' Passports.

I would direct attention to the urgent need for all artists visiting fortress towns to see that their passports are quite in order. Otherwise, they run the risk of finding themselves in conflict with the requirements of the Defence of the Realm Order. The Order insists that all persons entering the town are to have a pass-book, containing their certificate, together with their birth-name (not professional), age, birth, &c., in full and adequately completed. To get into the town it is next necessary to secure the signatures of two reputable residents where they come from, and to give the manager of the theatre as a reference.

It is believed that not one week has passed in which there have not been difficulties, and in some instances of a serious and most unpleasant character, which could easily have been avoided had the requirements been realised. Recently there was a case in which husband and wife were fined because they filled in their professional instead of their proper name. There have been several such cases of British artists so failing; in addition to this there is the irritation it causes the managements. Instances have also been known where a manager has had to go to the station to meet the artists, as their guarantee, for these similar reasons.

It takes at least four days to get a pass-book put in order to enter the town, and yet telegrams have been received as late as Thursday saying steps are being taken to get a pass-book.

## The All-Women Play.

"Petticoats" is the title chosen for the new comedy, by Mr. H. F. Maltby, which is to be presented at the Garrick shortly by Mr. Arthur Gibbons, by arrangement with Mr. José G. Levy. A talented company has been secured for the production, the principal parts being allotted to Misses Millie Hyton, Louisa Tinsley, Pollie Emery, Audrey Ford, Doris Gregory, Margia La Rubia, Kitty Crichton, and Gladys Gaynor.

## "Romance" and Reality.

Messrs. Murray King and Charles Clark's company, in "Romance," concluded a brilliantly successful seven weeks' run at the Gaiety Theatre, Manchester, on Saturday last. As the final week's receipts exceed all others, there is no doubt the play might have continued to draw large audiences for months.

It also emphasises the advantage to players, and incidentally to managers, of the system of booking all seats in a theatre. During the "Romance" season 51,000 people have booked seats in advance at the Gaiety box-office, irrespective of the very large number who paid at the doors, in a theatre that holds 1,500 people, or within a few hundred of the total capacity of the house at each performance—figures that are quite illuminating; 9,000 paid at the doors, making a total of 60,000.

## A Taxi-drivers' Treat.

Mr. Charles Henschel informs me that, by the courtesy of the London Volunteer Rifles, of which he is the secretary, the taxi-drivers of the King's Cross garage conveyed a hundred wounded soldiers from two or three of the leading hospitals, gave them a substantial treat, and provided them with a capital entertainment at the L.V.R. Headquarters, Pancras-road, last Saturday afternoon. The men appreciated the taxi-drivers' kindness, and thoroughly enjoyed the admirable entertainment provided by a versatile Pierrot troupe, known as the Silver Star entertainers.

## The Departure of "Dick."

There was a crowded audience at the Prince's Theatre, Bradford, on Saturday evening, when the curtain fell for the last time on Mr. Laidler's wonderfully successful pantomime "Dick Whittington." There were the usual demonstrations, heaps of floral tributes, congratulatory speeches, and a number of presentations. In fact, the pantomime has easily established a record.

## A Revival.

"The Gayest of the Gay," by Arthur Shirley and Eric Hudson, will be revived by J. Forbes Knowles and company at the Hippodrome, Knowles-on-Trent, on Monday next. Miss Mary Lovett will play the part of "Belle Bascombe," originally created by Miss Edith Cole (Mrs. W. W. Kelly).

## A Quadruple Bill.

Mr. Charles B. Cochran has in rehearsal at the Ambassadors a quadruple bill, the chief item in which is a French farce entitled "Gonzague," by Pierre Weber, the leading part to be played by Morion; a new one-act play called "Class," by Robert Vansittart; Anatole France's play, "The Man Who Married a Dumb Wife"; and, lastly, a series of dances by Mlle. Paulette de Val, a charming young Parisienne.

Juvenile Actress's Birthday. Little Sunday Wilsin, who acts Louis II. so daintily in "The Aristocrat" at the St. James's, attained her 12th birthday on Monday, and celebrated the occasion by inviting her fellow-actress, Phyllis Neal, who plays Jacqueline II. with equal charm, home to tea. The festivities also included a visit to the Palace Theatre, where the little artistes enjoyed to the full the delights of "Vanity Fair."

## THE DRUID.

## ACTORS' BENEVOLENT FUND.

The annual general meeting of the members of the above Fund was held on Friday at the St. James's Theatre, under the presidency of Sir George Alexander.

Mr. C. J. Colston (Secretary) said he had to thank many collectors for their help, and among others Mr. George Graves, who was the most successful collector the Fund had ever had. As a result of three months' hard work collecting at the Little St. Martin's Theatre, he had sent them £135. Mr. Colston then read the report for 1916, which showed that the sum granted in relief in the form of allowances, gifts, and loans, inclusive of the sum disbursed as war emergency assistance, amounted to the sum of £5,456 4s. 8d. The committee most gladly report an improvement in the list of subscriptions for the past year, the sum of £1,214 9s. 1d. having been received against £1,004 11s. 8d., the amount subscribed in 1915. For this, the third year of the war, it has again not been considered advisable to hold the Annual Charity Dinner, and in order to make some amends for the loss, Sir Charles Wyndham, the President of the Fund, addressed a circular letter appeal to those who had in previous years contributed to the dinner, and in response the committee very gratefully acknowledge the sum of £455 13s. 6d. Since the publication of the individual contributions Sir George Alexander, the Eccentric Club, and also the O.P. Club have each contributed £10 10s.

The United Arts Club had, since the accounts were closed for 1916, forwarded a further cheque for £100 to the Emergency War Fund.

## REMARKABLE FINANCIAL RESULTS.

The chairman, in proposing the adoption of the report, remarked that, although the president was not able to be present, both he and Lady Wyndham had been good enough to send a cheque for £100 each. With regard to the finances of the Fund, he thought it was an extraordinarily wonderful result that in this past year the subscriptions should have shown an increase. The vice-presidents continued to take an interest in the Fund, and one of them, Sir Herbert Tree, who at the present moment was not in this country, had since June, 1916, been responsible for ending in no less an amount than £1,797. There was still more to come, because so far he had only received £100 in royalties on his book, all of which was to go to the Fund. As a profession, he thought they had good reason to feel proud in being able to say that during these troublous times no desirable application for relief had ever been refused by the committee. Mr. Sothern, who was acting for another season in America, had sent them a considerable sum of money, and out of his nine weeks' tour he had contributed £4,455 to the British Red Cross Society. Sir Herbert Tree's company in America was sending them a collection every week for their War Emergency Fund. The committee had invested £5,000 belonging to that fund, and £1,000 from the Benevolent Fund in the War Loan, in order to show that they were anxious to do their bit like everybody else. The War Emergency Fund at present was in a very satisfactory position, but there was no doubt that very great demands would be made upon it after the war, and therefore they must not relax their efforts in any way.

Mr. H. B. Irving seconded the motion, and said that, as the chairman had remarked, the need for help would become more acute later on. Therefore, although things were prosperous now, he hoped that none of them would relax their efforts on behalf of the Fund. One of the most remarkable things in connection with their profession was that they had so well sustained that Fund during the present difficult times.

The report was adopted.

Mr. Charles Glenney proposed a vote of thanks to the committee. Mrs. Edward Compton, who referred with satisfaction to the help which the Fund had given to the Theatre Girls' Club in its good work, seconded the vote, which was carried, and briefly acknowledged by Mr. Major Jones.

On the motion of Mr. A. E. George, seconded by Mr. Lionel Rignold, votes of thanks were accorded the honorary officers of the Fund, and they were re-elected.

Sir J. Forbes-Robertson proposed the re-election of Sir Charles Wyndham as President for the ensuing twelve months. Miss Miriam Lewes seconded the motion, which was carried.

At very short notice Mr. Reginald Short had to assume the part of Charles Widdicombe in Mr. Bromley Challenor's production of "When Knights Were Bold" at the Theatre Royal, Bath. Mr. Short, who is a newcomer to the stage, gave an admirable performance.

"Peg o' My Heart" ended its run at the Globe on Saturday night. Next Thursday evening Messrs. Vedrenne and Eadie (in conjunction with Mr. Alfred Butt) will present there the new play, entitled "The Man Who Went Abroad." Miss Iris Hoy will play the only female character—a foreign lady. Mr. Kenneth Douglas sustains two parts, viz., Christopher Brent and his cousin, Lord Goring.

A special matinee was given at the Prince's Theatre, Bristol, on the 20th inst., by the principals of the "Cinderella" pantomime and others on behalf of the Lord Kitchener Memorial Fund. The most interesting feature of the programme was the playing of a little sketch by Harold Brighouse, called "The Lonesome Life," in which Mr. Joe Nightingale had a similar part to that of Will Mossop, which he played in Mr. Brighouse's play, "Hobson's Choice."

"You are a very brave girl." These are the words which the King addressed to Miss Louise Nolan, a revue girl appearing in "Three Cheers!" at the Shaftesbury, when she went to Buckingham Palace on Saturday to receive the Military Medal for heroism displayed during the Irish rebellion. This heroic girl—who is not yet 18—dragged wounded soldiers to safety under a hail of bullets.

## "SOME" STAR.

## MISS LEE WHITE.

Those who have been privileged to call upon Miss Lee White at the Vandeville lately have found that she has changed her dressing-room. The star's apartment looks daintier than ever, with its new furniture and decorations, the colour scheme of which has quite an exhilarating effect.

To an "Era" representative Miss White expressed her great satisfaction with the treatment she received at the hands of the English people, and from information gathered by the writer the talented artiste tries to signify her gratitude by giving every free afternoon she has to entertaining at charitable affairs, or singing for the wounded Tommies. When one takes into consideration that there are matinees three times a week, and a performance every evening, one can fully understand that Miss White has little leisure.

Nevertheless, she found time to enlighten the "Era" representative on various interesting points. The reason of her success, and the success of the revue "Some," which is now playing to packed houses at the Vandeville, Miss White attributes solely to the fact that the artistes are all working together, and are a happy little band. There are no petty jealousies amongst them, and each and every one is glad when the other acts are greeted with applause.

Mr. Clay Smith, who is Miss White's co-associate in the merry revue, is of opinion that another great factor in the success of "Some" is the good feeling that



[Photo by Malcolm Arbuthnot.]

## MISS LEE WHITE.

radiates from the audience to the stage, making the atmosphere a happy one, encouraging the artistes to give of their very best. Mr. Clay Smith added a few words in appreciation of "The Era," which he finds very useful when in America.

The following are among the immediate bookings at the Marlborough Theatre:—"Mr. Arthur Boucherier in 'Find the Woman,'" "When Knights Were Bold," "The Private Secretary," Fred Terry and Julia Neilson, "The Rotters," Carl Rosa Opera Co., &c.

A new and promising farcical play, entitled "The Reappearance of Betty," by W. H. Robertson, the piece being a discovery by Mr. Arthur Bertram (Mr. H. B. Irving's business manager), is likely to be produced at a very distant date, at a West-End theatre.

That prolific playwright, Eva Elwes, is again supplying the attraction at the Elephant and Castle Theatre, with her new drama, "His Mother's Rosary." Mr. Will H. Glaze has well staged and mounted the breezy play, and provided a capable company of players. Noteworthy in the cast are Messrs. Gerald Byrne, Alfred B. Adams, George Wallace, Richard Carrickford, and Miss Constance Medwyn.

Owing to pressure on space, our reports of Mr. S. R. Littlewood's lecture on "Home Life in Shakespeare," and of the Stage Society performance are held over.

## THE LATE MR. J. N. RAPHAEL.

The news of the serious illness of Mr. John N. Raphael had no doubt prepared our readers for the announcement of his death, which occurred on Friday morning in a Paris nursing home. Though a recent operation was pronounced to be successful he never regained his strength, and the immediate cause of death was septic poisoning. Mr. Raphael was both a brilliant and a versatile journalist, and the number of plays, books, and newspaper contributions which came from his facile pen was quite remarkable. Under the title of "Notes from a Paris Sky Parlor," a series of articles specially written for the "Era," and these would have been continued but for the fatal illness which laid his breezy pen aside. They were written with characteristic lightness of touch, and in a joyous spirit that offers a sad contrast to the solemn news which reached his friends that his condition was a hopeless one. His play, "Peter Ibbetson," produced at His Majesty's Theatre was the last important dramatic work of his seen on the London stage, though he has had sketches done. He was responsible for the clever French version of "Pots and Perimeter," and a notable feat was his translation of a Drury Lane pantomime into French, and its adaptation for the Paris stage. He was an old Charterhouse boy, and was in the forty-ninth year of his age. His death will be mourned by a large circle of friends on both sides of the Channel.

## "MY SON SAMMY."

Musical Play, Lyrics and Music by Ernest Longstaffe, Produced at the Palace Varieties, Oldham, on Monday, Feb. 26.

Peter Openshaw has a daughter named Vera, and when his head clerk, Frank Ashworth, proposes to marry her he receives a refusal from her father, who declares that whoever becomes his daughter's husband must have done something heroic. Sammy Butterworth, who has become a partner in the firm, suggests making a dummy to represent Vera, to be dropped overboard a yacht, and Frank to dive in and save her. Openshaw is hanging over the side of the vessel, and Frank, thinking he is the dummy, throws him overboard, and jumps after him. A shout of man overboard causes a commotion. Sammy rushes in, sees the dummy, and, thinking Frank has forgotten it, throws it into the sea. The complications which follow are amusing enough, but there is no need to describe them in detail. It is sufficient to say that the merry play ends with the promise of a triple wedding.

Mr. Dottridge has done everything in his usual thorough manner, and nothing has been stunted. Mr. Arthur White and the character of Sammy has many opportunities, and he makes good use of them. Miss Lucy Murray as Miss Butterworth scores a distinct success; Miss Aimee Stewart as Vera plays delightfully; and with Mr. Frank Slater as Frank Ashworth work well together. Miss Dolly Dubois as Mam'selle Octave not only looks pretty, but plays the part in a vivacious manner. Mr. Tom E. Conover gives a spirited performance as Peter Openshaw; and Mr. Tom Victor as Tips does his work in an efficient style; as does Mr. W. T. Chesborough as the Butler. The National Troupe of Dancers take the house by storm in their national dances.

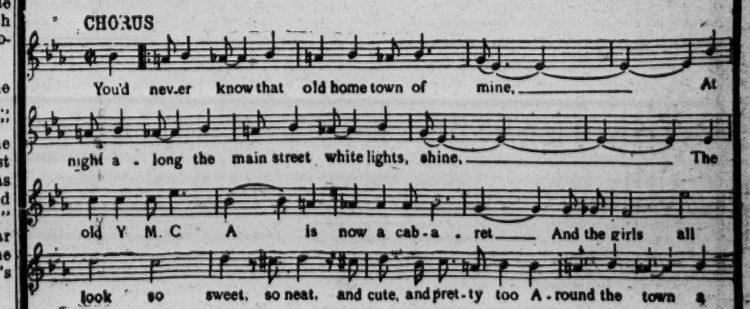
## THE KENNINGTON.

A cordial reception was, on Monday, Feb. 26, accorded Mr. Brandon Thomas's company, who are presenting "Charles's Aunt" at the Kennington this week. The title-role finds an adequate representative in Mr. Anthony Holles, who thoroughly enters into the spirit of the character, the two friends, Jack Chesney and Charles Wykeham, were suitably portrayed by Mr. Leslie Howard and Mr. G. W. Pilkington respectively. Mr. James E. Page acted naturally as Stephen Spottiswoode, and Mr. J. E. Cranford and Mr. Sydney Compton were suitably cast in the characters of Colonel Chesney and Brassett. Miss Doris Hall was successful as Kitty Verdun; Miss Edith Hobbs acted well as Amy Spottiswoode; while the part of Donna Lucia d'Alvarez was ably interpreted by Miss Ada Ferrer.

# FRANK HOWARD

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Why do you wander,  
On the Kerb, off the Kerb  
Always into Danger?

If you remain safely on the pavement you  
can watch the advertisements on the buses.

See if you can find a vacant space.

THE ADVERTISEMENT MANAGER,  
THE LONDON GENERAL OMNIBUS CO. LTD.,  
ELECTRIC RAILWAY HOUSE,  
BROADWAY, WESTMINSTER, S.W.

## PROVINCIAL NEWS.

(Continued from p. 9.)

### MARGATE.

**HIPPONDROME.**—P. The South of England Hippodromes, Ltd., M. D. Mr. Walter de Frece, R. M. Mr. James Mayall. Tom Seymour presents the revue, "Rose-Buds," Betty Groves, comedienne; and Ernest, juggler.

### MIDDLESBROUGH.

**GRAND OPERA HOUSE.**—L. and P. Mr. J. C. Ineson. The charming comedy, "Quinnys," is paying its first visit here. Mr. Frederick Harrison's company is headed with Mr. Edward Irwin, who gives a delightful character study of Jack Quinney. He is well supported by Miss Marie Wright as Susan, Miss Rosie Begarie makes a dainty Popsy, whilst Mr. Wilson Gunning as James is a great success.

**THEATRE ROYAL.**—L. and P. Mr. J. C. Ineson, A. M. Mr. G. Ineson. "For Love of Peg" is presented here by Mr. E. Hill Mitchell's Royal Stock Company. Miss Violet Carlyle plays the part of Peg, Mr. Fred Maxwell that of Lionel Trentwood, whilst Mr. J. H. Bentham gives a good rendering of the part of Dick Warrington.

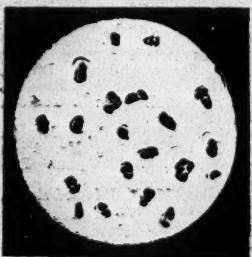
**EMPIRE.**—P. The Empire Palace of Varieties, Middlesbrough, M. D. Mr. William Bastman; Mus. D. Mr. Arthur Wilson. Mr. Tom Vernon's pantomime, "Little Bo-Peep," is proving a big attraction here. The cast includes Miss Olga Thorp as Little Bo-Peep, Miss Olga Torby as Boy Blue, Jimmie Fulton as Johnny Goat, and Tom Gott as Dame Dimity. Specialties are given by Lottie Stone's Troupe of dancers, The United Clefts, lady vocalists, Sisters Holman, and Olga Torby, Russian prima donna.

**THEATRE PALACE.**—P. Vint's Theatres, Ltd., M. D. Mr. Leon Vint; R. M. Mr. E. Giffey. Morgan and Moran, and pictures.

**GNOLL HALL.**—P. The Gnoil Picture and Variety Co., Ltd., G. M. Mr. Vivian Aldridge, George Pickett, and company in "The French Woman," and pictures.

**EMPIRE.**—P. Moss' Empires, Ltd.; M. D. Mr. Frank Allen; A. M. Mr. J. H. Milburn. Joe O'Gorman, supported by company of Irish players in "As Irish as Ever"; Jack and Lily Butti; the Aerial Nelsons; Adam Tomlinson.

**THEATRE ROYAL.**—L. and M. Mr. Stanley Rogers; A. M. Mr. Horace Lee. Mr. Ernest E. Norris and Repertoire Co. in "The Walls of Jericho" and "Sowing the Wind."



From an actual Photo-micrograph of the Diplococcus Pneumoniae—magnified 900 diameters—taken at the Runcorn Laboratories.

## How the Bacillus of Pneumonia looks under the microscope—

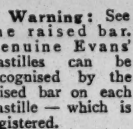
A deadly organism which may make its attack upon you sooner than you expect. Bacteriologists have determined its habits, classification, and mode of attack—with a view to combating it, and scientists are unanimous in recommending as a first precaution the use of

## EVANS' Pastilles

The effective precautionary measure  
against the Microbes of influenza,  
catarrh, diphtheria, pneumonia, etc.

Actors, Vocalists, and all who  
have undue to tax the throat will find Evans'  
Pastilles are a great help. A box should always  
be kept handy.

Obtainable from all  
Chemists and Stores, 1/3 per  
tin.



Warning: See  
the raised bar.  
Genuine Evans'  
Pastilles can be  
recognized by the  
raised bar on each  
Pastille—which is  
registered.

Post  
Free Order a box at once for yourself  
or your soldier or sailor friend.  
In case of difficulty write to the  
Proprietors, enclosing P.O. for 1/3  
—The Pastilles will be sent direct by return.

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56, Hanover Street, LIVERPOOL.  
Obtainable also from our branch at 91, William  
Street, New York—and from the Sole Agents in  
Canada: National Drug and Chemical Co., Ltd.,  
Montreal.

W. Dobie. Lockhart's Elephants head the bill in their clever performance. Introduced by Captain Taylor. Chris Baker, comedian, in capital. Bloom Wayne, the girl with a million friends, has had a good reception, and Violet Berti gives a smart, instrumental entertainment. The usual pictures conclude.

**BOOTS, The Chemists, 40-42, Mumps; 28, Market-place.**

**NEW THEATRE.**—P. The Oxford Theatre Co., Ltd.; M. & S. Mr. S. C. Dorrell; Asst. M. Mr. W. F. Smith. Yet another musical comedy is the attraction here for the first part of the week. This time "Theodore & Co.," presented by Messrs. Grosvenor and Laurillard. Prominent in a large cast are Bertie Wright as Pony Twitton, Arthur Poole as Bompas, Griffin Campbell as Cosmo Legallios, and Keith Sidney in the original. Grosvenor part of Lord Theodore Wagrag. Miss Peggy Shannon is charming as Lady Pansy; Miss Lila Wood is a success as Hon. Sapphire Hissett; while Miss Dorothy Whitaker makes the most of her opportunities as Fudge Robinson. During the remainder of the week the boards are to be occupied by Haldane Crichton's company with "Ann."

**BOOTS, The Chemists, 1, Queen-street; and 128, St. Aldate's.**

**PAISLEY.**  
**RINK PICTURE AND VARIETY PALACE.**—Sole P. Mr. E. H. Bostock. J. C. McLean and Jessie Mac, in a Scotch comedy act; Dave Godfrey, magician; the Eden-Howard Trio, vocalists and entertainers and pictures.

**PLYMOUTH.**  
**THEATRE ROYAL.**—M. J. M. Glover. "Potash and Perlmutter in Society." The principals are John le Hay, Lewin Mannerling, Rose Edouin Lewis, and Mildred Cottell.

**REPERTORY THEATRE.**—Messrs. K. N. and P. "Raffles" is the attraction. The play is excellently produced and mounted. Mr. Fredk. Victor adds to his popularity as Raffles; whilst others in the cast include W. Edward Stirling, Graham Woods, Eric Morden, Fredk. Hudson, and Gully, and Misses Marie Robinson, M. Vaughan, D. Drake, A. Grace, and Edwards.

**PALACE THEATRE.**—T. Hoyle. Mark Sheridan is top of the bill here in all his latest songs and patter; Leon Rogie is bottom of the bill; whilst other stars include Mr. J. C. McLean, Miss Lila Wood, Yarmah, Maggie Carr, Cissie Cameron, and the La Bas Duo.

**GRAND THEATRE.**—Messrs. King and Parry. A new drama, entitled "If Love Were All," holds the boards here this week. The leading part is, as usual, in the hands of Violet Ingram, Frank Brewster, and Denbigh J. Douglas, whilst others include Flora Leslie, Maudie Douglas, J. Durant, H. King, A. Bowerman, and D. Seddon.

**PONTREFACT.**  
**ALEXANDRIA THEATRE.**—P. Mrs. S. A. Driver. Teddy Worth presents the new musical attraction, "Sunshine Sue." Boots, The Chemists, 2, Market-place.

**PRESTON.**  
**EMPIRE.**—P. Preston Empire and Co.; M. D. Mr. Edwin Bush. "Chung Ching Ching" is the attraction. The play is excellently produced and mounted. Mr. Fredk. Victor adds to his popularity as Raffles; whilst others in the cast include W. Edward Stirling, Graham Woods, Eric Morden, Fredk. Hudson, and Gully, and Misses Marie Robinson, M. Vaughan, D. Drake, A. Grace, and Edwards.

**ROYAL HIPPODROME.**—P. Jackson's Amusements, Ltd.; M. Mr. Jas. Jackson, senr.—Peter Donald and Meta Carson, in sketch, "Doing Very Well, Thank You," Mozzetto, expert juggler; Miss Dorothy Quire's company in vocal scene, "The Silver Wedding"; Sinclair Neill presents playlet, "The Touch of a Child"; Miss Doris Wynter, mimic and dancer; Brooklyn Comedy Four, harmonists; Mr. James Reid's entertainers and pictures.

**EMPIRE HALL.**—P. Jackson's Amusements, Ltd.; M. Mr. Albert Jones. Will Sullivan, comedian; Harvard Sextette, in a vocal and dancing scene; and pictures.

**PALACE THEATRE.**—P. The Northern Theatre Co., Ltd.; M. D. Mr. Wm. Robinson; G. M. Mr. Otto C. Culling; R. M. Mr. Norman M. Robinson. Large audiences gave an enthusiastic welcome to Mr. Forbes Russell's company in the farcical comedy, "All-of-a-Sudden Peggy."

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**BOOTS, The Chemists, 3, Market-place.**

**WALSLEND.**  
**BOBO' THEATRE.**—L. Messrs. Black Bros.; M. Mr. Arthur E. Holland. Captain De Villiers with his "Wireless Airship"; the Gentrys, in song and dance; De Costa. Pictures complete.

**TYNE THEATRE.**—P. & M. Mr. T. McHarg. "The Heart of Nora Flynn" and "Ambition" are the outstanding features.

**BOOTS, The Chemists, Corner of Station-road and High-street.**

**WESTON-SUPER-MARE.**  
**PALACE OF VARIETIES.**—L. Mr. Albion Ward; M. Mr. Jack Kerr. Elroy, the armless wonder; the Five Patriots, in singing and dancing act; Rene and Eugene, jugglers, sleight and Phil, comedy artists; Geo. Riley, comedian; and pictures.

**BOOTS, The Chemists, 38, High-street.**

**WOLVERHAMPTON.**  
**GRAND THEATRE.**—Sole L. and M. Mr. E. H. Bull; Mus. D. Mr. Arthur Jackson. Mr. Harold V. Neilson presents "Diana of Dobson's."

**THEATRE ROYAL.**—P. Kimberley's, Ltd.; M. D. Mr. and Mrs. F. G. Kimberley; M. Mr. T. Kibbey; Mus. D. Mr. Harry Bradley. Mr. T. W. Ward's company are here with "A Mother's Prayer."

**EMPIRE.**—Sole L. Mr. Walter de Frece; Mus. D. Mr. Walter Scott. Mr. Harry Burns presents "She's a Daisy." A capital company includes Dan Rolyst, Leonard Lowe, Constance Worth, Finnie Hearn, Kitty Dudley, Ethel Pearce, and Chevalier and Le Noir. O'Brien and Lady, tumblers; and Cole Cliffe, comedian, are also in the bill.

**BOOTS, The Chemists, 7-8, Queen-street; 82, Chapel Ash.**

**WORKINGTON.**  
**OPERA HOUSE.**—P. Mr. James Bailiff; M. Mr. John Bailiff. Monday, Tuesday, and Wednesday: Pictures. Thursday, Friday, and Saturday: Macdonald and Young present "Fog of My Heart." Monday, Tuesday, Wednesday, Thursday, and Friday: "The Heart of Nora Flynn" and "Ambition" are the outstanding features.

**BOOTS, The Chemists, Corner of Station-road and High-street.**

**YORK.**  
**OPERA HOUSE AND EMPIRE.**—M. D. Mr. William Peacock. J. Lea presents the Great Zylbaskians; Chester and Kingston; Hewitt, comedy jester; the Vesper Violets; Brando and Brand; George Murphy; Mlle. Mona; Fred Colley and Minnie Scott, in comedy, "Til-Bits." Boots, The Chemists, 30, Cooney-street.

Prince and Princess Arthur of Connaught were present at the Prince's Theatre last Friday evening to see "The Catch of the Season."



The Secretary of a Travelling Company writes:

"We use it on all our railway journeys and during or between performances at the Theatres, and I am delighted at the contents of letters from France specially mentioning Milkmaid 'Café au Lait,' which for some time I have sent my brothers. Although they may often experience times when they have to boil the water in their steel helmets, they say it goes down great."

Milkmaid Café au Lait is a delightfully stimulating and sustaining beverage ideally suited to the Profession. No trouble to prepare—no fiddling about with coffee pots—no milk or sugar needed—you just add boiling water to a spoonful of Milkmaid Café au Lait, and there you are, ready in a moment, the most delicious coffee you ever tasted, identical in every respect with the true French Café au Lait. Never go on Tour without a tin or two, but be sure you get the genuine

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## ON THE ROAD.

## "THE ERA" LETTER BOX.

A Stamped addressed Envelope must be enclosed with application for each letter. No circulars or parcels admitted to this List. No addition or omission can be made to this List after 12 noon Tuesday.

"I'll swear upon that bottle."

—Tempest, Act ii, Scene ii.

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because they are  
**MATURED in the BOTTLE,**  
and are not  
artificially brought into  
condition by the injection  
of carbonic acid gas.

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LONDON, W.C.

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Telegraphic Address—  
"Beerreller, London."

"Drink and fear not."

—Henry VI., Act ii, Scene iii.

## WASHING WON'T HURT JOHN BOND'S "CRYSTAL PALACE" MARKING INK

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**ARTHUR GIBBONS.**  
General Theatrical Agent. Every class of Theatrical Business negotiated. Walter House (corner Bedford-st.), Strand. Phone, 4486 Regent. Wires, "Arthgib, Westrand."

Tina (George Dance).—Feb. 26, Royalty and O.H., Barron-in-Furness.  
Tom the Piper (McKelvie).—Feb. 26, O.H., Kirkcaldy.  
To-night's the Night.—Feb. 26, T.R., Dewsbury.  
To-night's the Night (George Grossmith and Edward Lauder).—Feb. 26, T.R., Cardiff; March 5, Empire, Middleborough.  
Toto.—Feb. 26, Opera House, Coventry; March 5, Royal, Nottingham.  
Uncle Tom's Cabin.—Feb. 26, King's Greenock.  
Vicar's Sin.—Feb. 26, T.R., Wolverhampton; March 5, Royal, Sheffield.  
Vicar's Wife.—Feb. 26, New, Consett; March 5, Grand, Stockton-on-Tees.  
Ware Case.—Feb. 26, King's Lynn (3); Peterborough (3); March 5, Lincoln (3), Cambridge (3).  
What Every Girl Can Do.—Feb. 26, Metro-pole, Abertillery; March 5, Queen's, Leeds.  
What Happened to Jones.—March 5, Marlborough, Holloway.  
When Knights Were Bold.—Feb. 26, Artillery, Woolwich; March 5, Kennington T.H., Kennington, S.E.  
When the Angels is Ringing.—Feb. 26, Robinson Crusoe (Fred Kitchen).—Feb. 26, Empire, Liverpool.  
Robinson Crusoe (Florrie Ford).—Feb. 26, Regent, Salford.  
Robinson Crusoe (Jazon and Montgomery).—Feb. 26, Rotunda, Liverpool.  
Romance.—Feb. 26, Prince's, Bristol.  
Rosary (The Jessie Millward).—Feb. 26, T.R., Sheffield; March 5, Borough, Stratford.  
Rotary (The Co.).—March 5, Rochdale (3); Blackburn (3).  
Rotter's (The Red Company).—Feb. 26, Wigton; March 5, Stockport.  
Rotter's (The White Company).—Feb. 26, Grand, Swansea; March 5, King's, Hamersmith.  
Royal Divorce.—Feb. 26, Grand, Southampton.  
Saville's Repertory Co.—Feb. 26, Paisley Theatre, Paisley.  
Searchlights.—March 5, T.R., Portsmouth. Second to None.—Feb. 26, Palace, Portsmouth.  
Sherlock Holmes.—Feb. 26, Hippo, Putney. Should a Woman Forgive?—March 5, Metro-pole, Glasgow.  
Silver King.—Feb. 26, Empire, Camberwell.  
Sinbad the Sailor (Le Cren).—Feb. 26, T.R., Aston.  
Sinbad the Sailor (McKelvie).—Feb. 26, Empire, Cowdenbeath.  
Soldier Priest.—Feb. 26, T.R., Canterbury; March 5, Opera House, Wakefield.  
Somewhere a Heart is Breaking.—Feb. 26, Grand, Halifax.  
Spirit of the Empire.—Feb. 26, Opera House, Dudley; March 5, Palace, Gloucester.  
Story of the Rosary.—Feb. 26, South London; March 5, Palace, Watford.  
Sunshine Sue.—Feb. 26, Alexandra, Pontefract.  
Terry, Mr. and Mrs. Fred.—Feb. 26, Her Majesty's, Dundee; March 5, Royalty, Blackburn.  
Theodore and Co.—Feb. 26, New, Oxford (3); New, Cambridge (3); March 5, T.R., Brighton.  
Tiger's Cub.—Feb. 26, O.H., Blackpool; March 5, T.R., Bolton.

Follow the Crush.—Feb. 26, Palace, Freshwater.  
Follow the Flag.—Feb. 26, Olympia, Liverpool.  
Frills and Fancies.—Feb. 26, Alhambra, Leith.  
Frolics.—Feb. 26, Empire, South Shields; March 5, Palace, Blackburn.  
Fun and Beauty.—Feb. 26, Palace, Blackpool.  
Good Evening.—Feb. 26, Hippo, Huddersfield.  
Half-Past Eight.—Feb. 26, Empire, Crofton; March 5, Hippo, Lewisham.  
Harem Girl.—Feb. 26, Tivoli, Hull.  
Heave-Oh!—Feb. 26, Hippo, Nottingham; March 5, Palace, Halifax.  
High Explosive.—Feb. 26, Hippo, Belfast; March 5, T.R., Dublin.  
Hip, Hip, Hooray.—Feb. 26, Palace, Reading.  
Hit and Cold.—Feb. 26, Empire, Newcastle. Introduced Me.—Feb. 26, Grand, Clapham; March 5, Empire, Stratford.  
It's a Bargain.—Feb. 26, Empire, Barnsley.  
Joyland.—Feb. 26, Empire, Islington; March 5, Hippo, Hford.  
Kodak Girl.—Feb. 26, Empire, Wood Green; March 5, Hippo, Willemsden.  
Nearly Through.—March 5, Hippo, Margate.  
Nights of Gladness.—Feb. 26, Alhambra, Glasgow.  
No Thanks.—Feb. 26, T.R., Seaham Harbour; March 5, Grand, Stockton.  
On and Off.—Feb. 26, Hippo, Aldershot. On the Farm.—Feb. 26, Pavilion, Newcastle.  
Paris to Maidenhead.—Feb. 26, Empire, Swindon; March 5, Garrison, Bulford.  
Razle-Dazle.—Feb. 26, Hippo, Willemsden; March 5, Grand, Clapham.  
Pretty Darlings.—Feb. 26, Palace, Maidstone.  
Rosebuds.—Feb. 26, Hippo, Margate; March 5, Palace, Maidstone.  
She's a Daisy.—Feb. 26, Empire, Wolverhampton.  
S'ush.—Feb. 26, Hippo, Moxborough.  
Some Girls.—Feb. 26, Palace, Doncaster; March 5, Palace, Grimsby.  
Some Treasure.—Feb. 26, Hippo, Cheltenham; March 5, Hippo, Northampton.  
Special Mixtures.—Feb. 26, Middlesex, London; March 5, Hippo, Crofton.  
Step Forward.—Feb. 26, Royal Palace, Ramsgate.  
Sugar and Spice.—Feb. 26, Empire, Leeds; March 5, Palace, Burnley.  
Very Thing.—Feb. 26, Hippo, Lancaster.  
Wait a Minute.—Feb. 26, T.R., Liverpool.  
Watch the Box.—Feb. 26, Grand, Gravesend.  
Water Birds.—Feb. 26, Hippo, Portsmouth.

## REVUES.

A la Carte.—Feb. 26, P.O.W., Grimsby.  
All British.—March 6, Theatre Royal, Exeter.  
All French.—Feb. 26, Hippo, Norwich; March 5, Hippo, Ipswich.  
All Plums.—March 5, Hippo, Putney.  
All Women.—Feb. 26, Empire, Swansea; March 5, Empire, Newport.  
Au Revoir, Paris.—Feb. 26, Hippo, Stockton; March 5, Empire, Nottingham.  
Behind the Scenes.—Feb. 26, Palace, Carlisle; March 5, Pavilion, Southport.  
Big Show.—Feb. 26, Em., Edinburgh.  
Bubble and Squeak.—Feb. 26, Alhambra, Bradford.  
Carry On.—March 5, Hippo, Nottingham.  
Coloured Society.—Feb. 26, Hippo, Hulme, Manchester.  
Come in Miss.—Feb. 26, Empire, Bradford.  
Dutch Hussars.—Feb. 26, Palace, Bath.  
Eyes Front.—Feb. 26, Hippo, Lewisham; March 5, Hippo, Southampton.  
Fall In.—Feb. 26, Olympia, Shoreditch; March 5, Hippo, Woolwich.

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Hip, Hip, Hooray.—Feb. 26, Palace, Reading.  
Hit and Cold.—Feb. 26, Empire, Newcastle. Introduced Me.—Feb. 26, Grand, Clapham; March 5, Empire, Stratford.  
It's a Bargain.—Feb. 26, Empire, Barnsley.  
Joyland.—Feb. 26, Empire, Islington; March 5, Hippo, Hford.  
Kodak Girl.—Feb. 26, Empire, Wood Green; March 5, Hippo, Willemsden.  
Nearly Through.—March 5, Hippo, Margate.  
Nights of Gladness.—Feb. 26, Alhambra, Glasgow.  
No Thanks.—Feb. 26, T.R., Seaham Harbour; March 5, Grand, Stockton.  
On and Off.—Feb. 26, Hippo, Aldershot. On the Farm.—Feb. 26, Pavilion, Newcastle.  
Paris to Maidenhead.—Feb. 26, Empire, Swindon; March 5, Garrison, Bulford.  
Razle-Dazle.—Feb. 26, Hippo, Willemsden; March 5, Grand, Clapham.  
Pretty Darlings.—Feb. 26, Palace, Maidstone.  
Rosebuds.—Feb. 26, Hippo, Margate; March 5, Palace, Maidstone.  
She's a Daisy.—Feb. 26, Empire, Wolverhampton.  
S'ush.—Feb. 26, Hippo, Moxborough.  
Some Girls.—Feb. 26, Palace, Doncaster; March 5, Palace, Grimsby.  
Some Treasure.—Feb. 26, Hippo, Cheltenham; March 5, Hippo, Northampton.  
Special Mixtures.—Feb. 26, Middlesex, London; March 5, Hippo, Crofton.  
Step Forward.—Feb. 26, Royal Palace, Ramsgate.  
Sugar and Spice.—Feb. 26, Empire, Leeds; March 5, Palace, Burnley.  
Very Thing.—Feb. 26, Hippo, Lancaster.  
Wait a Minute.—Feb. 26, T.R., Liverpool.  
Watch the Box.—Feb. 26, Grand, Gravesend.  
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Please note change of Date of Annual General Meeting.

### THE ROYAL GENERAL

THEATRICAL FUND. THE ANNUAL GENERAL MEETING of the Members of the Association will be held on the stage of the ST. JAMES'S THEATRE, King-street, London, S.W. (by kind permission of Sir George Alexander).

Tuesday, March 27, 1917, at 12 noon, for the receipt of the Annual Report, the accounts of 1916, the election of Directors and other officers for the ensuing year, and for all other purposes connected with the Association.

The chair will be taken by the President, Sir George Alexander.

Feb. 21, 1917. CHARLES CRUIKSHANKS, Secretary, 55 and 5



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A few opinions from popular people.

Mr. MARTIN HARVEY, Grand Theatre, Hull.—"I have been intending for some time to send you a testimonial about your Grease Paints. I have given them a good trial now, and I think I can honestly say that they are superior even to the German, and that, alas! is saying a good deal. I compliment you heartily upon your achievement." Mr. WILL EVANS, Theatre Royal, Drury Lane.—"I thank you for sample of your Grease Paints you sent, and I find it a very excellent preparation. I shall certainly continue to use it." Mr. PHIL RAY.—"Not being fortunate enough to receive a sample of your excellent Grease Paints, I purchased some for myself, and after a lengthy trial I have no hesitation in saying that, from my point of view, it is immeasurably superior to Leitcher's."



WEDNESDAY, FEBRUARY 28, 1917.

## THE ALLEGED DEARTH OF ACTORS.

THE ranks of the theatrical profession, in common with other sections of the community, have been diminished by the call to the manhood of the country, but that there is a real scarcity of actors is open to doubt. The continuously increasing number of artists returning from the war unfit for military service, but still capable of exercising their art, and the number of men over age or otherwise ineligible, would lead to the conclusion that there are more actors unemployed than at first sight appears. In a letter written to us recently "A DRAMATIST" states the case of a typical leading man of the best type in the prime of life, and of his work, who has been at liberty four months without a single offer except for the provinces. He quotes the remark of a provincial manager, who said to him: "I am amazed that you are not working, as you are exactly the type that is hardest to find for the West End to-day." "The public," adds "A DRAMATIST," "are eager for fresh faces, fresh names, fresh talent, and yet play after play is cast with the everlasting round of the same names, and really fine unknown artists are driven to the miseries of a touring life, or to the Embankment."

Without endorsing the rather extreme view of the situation taken by "A DRAMATIST," it must be acknowledged that there is a good deal in his contention. Since war broke out a number of well-known names absent for years from the casts of London or any other productions have appeared, and have justified their selection. Their restoration to work is, of course, due to the fact of the younger men being called to the Colours; but there are many more ineligible who still remain idle. Moreover, we may now expect plays in which the services of men are dispensed with altogether, a new piece being even now announced the cast of which is composed entirely of women. It is not suggested that the novelty referred to is so constructed because of the lack of men; it is no doubt due to the dramatic demands of the work, and it is balanced by the fact that a play in which only one lady figures is also in preparation.

The question is, as it has ever been, how is the talented unknown to come to the notice of the London manager? There is one way out of the difficulty which seems to us effectual, and that is the theatrical "try-out." In the music hall profession it is the custom to give auditions to aspirants for footlight fame, and to put them on as "trial shows"; while agents of the big combines throughout the country are always on the look-out for talent, and artists on the various tours come to London automatically. But the expression of the actor's art is so bound up with that of his fellow-players that it is only in association with others that he can hope to do himself justice. This is the suggestion we venture to make. Several pieces in the West End have passed their first, second, and third century. What would be easier than for the manager whose evening attraction has started on a prosperous run to stage at matinees plays in which new men might be put to the proof under conditions most favourable to themselves? The theatrical plant and the running machinery are ready to hand, there is an unlimited wardrobe, and all that would be required would be few pieces of scenery. Terms, of course, would have to be arranged between manager and actor, whose record would serve to guide the former in his choice.

What the play actors did in the past, what the Stage Society continues to do in the present, and what the London Repertory Theatre is now beginning could be done under more advantageous conditions by the management of a house where the run of a play is assured. If the production proved a success, it could be transferred to another theatre or sent into the provinces with the London cachet which is considered to be imperative, and the plan would help to solve the touring problem which is threatening to become acute.

## AS YOU LIKE IT.

A critic declares that "The Spring Song" would be improved if changed here and there. After the Chopin, the changing!

## "The Misleading Lady" in a nutshell:

Act I: Glad-Eyes.  
Act II: Coop Her!  
Act III: Make 'em Cheery!

How happily-named is Mr. Somerset Maugham's play, "The Land of Promise"! As you might expect of gallant Canada, it is a case of promise and performance every night.

Dear Public, checkmate to the roses!  
(Says Mademoiselle Adeline Genée.)  
On baskets and bouquets and posies  
I beg you won't squander a penny.  
Yet stay! I'll allow you this latitude—  
If a charity cheque with it goes,  
One rose will be welcomed with gratitude—  
Dear Public, cheque-mate to the rose!

A Society lady has just named her greyhound "Daddy Longlegs" and her prize pom. "The Aristocrat." To complete the picture, she now only needs a "Chu Chin Chow" chow.

What a favourite Peggy is in "Theodore and Co."! I hear that she is responsible nightly for a great many Kurton calls.

## "The Other Bing Boys are here Again"—

It puzzles us more and more!  
For the other Bing Boys, not the Other Bing Boys,  
Were the Boys who were here Before.

A Sunday dramatic gossip announces in the same column that "Home on Leave" will be produced at the Royalty on Feb. 28, and "Remnant" at the same house on March 3. Well, three days' leave is about as much as you can expect in this push.

TOUCHSTONE.

## THE POST-WAR PLAY.

WANTED—A DUMAS.

By MATHESON LANG.

I CERTAINLY agree entirely with Mr. Grein's forecast of the kind of play the public will want when peace comes. It seems to me that what was the matter with the London stage before the war broke out was that people had lost appreciation of a really good play as an entertainment, and public taste had veered round to irresponsible froth that one could drop in to see at any time during the evening—and leave at any time.

I had a remarkable opportunity of noticing this change, because it seemed to come about to a great extent about four or five years ago. I myself was at that time touring abroad through the British Colonies—Australia, South Africa, and the East. It was a tour which kept me away from London for just over two years, and on my return I was astounded to notice the change that had come about in those two years in the taste of the London theatre-goers.

But now the war has changed all that again. As Mr. Grein says, we have grown to manhood, to reality, and have learned to appreciate many beautiful things of life that before the war we had become so used to that we had got blasé about them. The theatre exists mainly by its glamour. We have done our best to kill that glamour by letting interviewers describe what the leading lady has for her breakfast, or what kind of face-cream the leading actor uses to take his make-up off after the play is over. But even with all this unfortunate cheap publicity, still the glamour remains—and glamour is romance. And by romance I mean real romance, not the machine-made "costume play" with the old clap-trap situations dished up over and over again, but real plays about real people. I would give a lot to find a really fine historical play to produce when peace comes again. What we want is a British Dumas, an author who can write a real romantic play with thrill and fire and the throbs of passion in it, and I think if the public are given some good plays of that kind it will be a splendid thing for the stage, for it will bring back the glamour which is the life of the theatre.

MATHESON LANG.

## IS A SLUMP COMING?

By E. F. SPENCE.

THE events of the war have falsified so many prophecies, logically based upon apparently sound premises, that I hesitate to express any opinion about the future of the theatre. On one point I feel clear. Soon after the war there will be a period of very acute financial depression, lasting a long while, with the result that, unless managers can reorganise the system of the theatre so as to be able to reduce prices of seats, management will become an even more desperate gamble than before, which is obviously bad.

Whether the war has had any effect upon the character of the nation that will alter its attitude towards drama I am doubtful. Probably in a short time the public will have had its fill of revues; there are some signs already of a return to favour of comic opera. I see nothing to indicate that the war has so stimulated the imagination of our people as to render it receptive to a higher form of drama than before the war. The efforts of the many valuable pioneer societies in London, with which I have been familiar since their beginning, have been successful in the direction of improving the technique of drama without creating a taste for new ideas in drama or new methods of drama. After the war, just as before and during, the managers will try to please the public—not lead it.

The most hopeful conjecture is that a substantial proportion of those who have been at the front will take a more serious view of life than in earlier days, and acquire and promote a taste for comedies which treat thoughtfully and sincerely the great questions of life.

E. F. SPENCE.

## "THE ERA ANNUAL."

Once again the ever-welcome "Era Annual" has made its appearance. Published at eightpence, the 1917 edition retains all its most popular old features, and includes several new ones, among which may be mentioned the "Birthday Book," giving the birthdays of some thousand alphabetically-arranged artists. The compendious business information has all been brought up to date, and the reputation of this Annual for perfect accuracy stands in no jeopardy. Among the authoritative and brightly written articles will be found two which bear a touching interest, being among the last productions of two well-loved writers on the drama, now departed: "The Year in Variety," by the late Henry Belham, and "The Paris Stage in 1916," by the late J. N. Raphael. Mabel Koopman, Kate Searle, and Cecil Dorrien deal with the drama, the music, and the American theatre of 1916 respectively, while the reproductions—many of them in colour—are all of the highest quality.

## IS OUR DRAMA DECLINING?

By J. T. GREIN.

## THE INFLUENCE OF THE WAR-TIME AUDIENCE.

IF I were asked whether the standard of the drama had been lowered in this country since the outbreak of war I would return an answer framed after the fashion of the answers of the famous Oracle of Delphi; I would say, Yes and No.

The Noes being in the minority, let me deal with them first. They refer to the provinces.

In Liverpool, in Manchester, and in the other repertory centres, as far as I have been able either to observe personally or to ascertain from criticism, the standard has not been lowered, but has remained on a fair level. It is natural that there should not have been a great impetus of new work, since the young and creative school is engaged in other drama than that of the theatre. On the other hand (and perhaps more historically than dramatically), the work in the provinces has been full of interest; not the least in Birmingham, where Mr. John Drinkwater, a young and daring manager, is achieving excellent results. Indeed, I feel rather inclined to believe that for new blood we should, for the present, fix our attention on Birmingham rather than on Liverpool or on Manchester.

I now come to the Yes.

The standard has been lowered in London. And, let me add in palliation, it necessarily had to be lowered in London, for when one great problem hovers over life the thoughts of the average man are not disposed to burrow into smaller problems. Consequently, the drift of the London drama has been—and in principle rightly so—towards the merry and the bright, with the unfortunate result that it has generally descended to the silly and the frivolous.

## The Public Analysed.

You have but to mention the words "serious play" in the presence of those concerned with the theatre to find that their usually alert ears have suddenly become listless to the point of deafness. For this the war-time audience is responsible. Analyse the public which actually goes to the theatre nowadays and what do you find? You find the so-called earnest student of the drama, whether in stall or pit, represented by women only, for many of the men are fighting, and many, owing to the stress of the times, have no money to spare for tickets. The same applies, to a certain extent, to the Society element. If you are well acquainted with what is done day by day for our defenders, you will

know that nearly all women who belong to Society perform this work and have little leisure left for theatre-going.

Now woman, as far as the theatre is concerned, means man also. It is the women, far more than the men, who make or unmake plays. "Ce que femme veut..."—you know the rest. Thus, if you glance round the auditorium of any theatre, whether the entertainment be musical comedy, farce, revue, what you will, your eye will quickly perceive that the audience is composed of, say, one-third soldiers on leave and another third their womenfolk—mainly middle-class sisters, cousins, sweethearts. If the ordinary public, far aloof from the great crises, are disinclined to be harrowed, puzzled, or intellectually strained, how much more intensely must this be the *état d'âme* of the soldier home from tragedy and bent on mental relief!

## A Mafficking Drama.

I would not care to play the prophet, but, remembering what happened after the Boer war—which was, after all, only a side-issue in the life of the Empire—I feel that for some time after the conclusion of peace the theatre will be in a mafficking state. Indeed, I go so far as to say that mentally, both at home and abroad, we will all for some time be in that mafficking state. It is the natural result of catastrophe dissolving into security, of sudden immunity from the long-mening sword of Damocles. All Europe will indulge in a "night out." But after that there will come reaction—the reaction of the "morning after," when one has a certain contempt for the futility of yesterday.

That will be our great chance. Then the glorious and bitter experiences of the authors home from the Front will materialise into form. The poets will jubilate. The romancers will breathe the war-idea of its horrors and project it in hallowed form—a great power for good and regeneration, with the unity of Empire as symbol and emblem. The comedy writers will radiate with a thousand-and-one details which their sense of humour has assimilated on land and sea. The deeper observer of life—the realist, if you like to call him so—who has studied new nations and strange lands from Ypres to Egypt will evolve fresh problems from what he has seen and suffered. And there will be a new era, a new generating power in the theatre which can only make for good—a power which will at last teach our public that entertainment is the better part of amusement.

J. T. GREIN.

## THE ART OF SONG-PLACING.

By HERBERT DARNLEY

(the man who wrote Dan Leno's songs).

## SOME TIPS WORTH TAKING.

MANY people can write songs, very few can place them. I mean place them properly, where they will be heard to advantage.

I have in my own experience a case in point. Some years ago I wrote "Her Majesty's Guests," and one of the numbers in it was "Six Little Burglars." Had this number been placed in some big revue, its success would have brought me in a small fortune in royalties; but, as it was, even though there was hardly a provincial town in which the music was not whistled in the streets, or a pteriot gang who did not lift it bodily into their entertainment, or a pantomime in which the number was not used, I did not make one farthing out of it, simply because it had not been properly placed.

Except as a hobby, I advise no one to go in for comic song writing. There is no money in it. Popular songs are the only ones to write, and a comic song can hardly ever become a popular one, for the simple reason that, whereas everyone can sing a popular, i.e., chorus song, it requires a brave heart and thick skin to get up in a drawing-room, or even in a club room, and deliver three verses of a song, the subject of which is either unfitted to your own appearance or totally out of place in your surroundings.

## How "Comics" Do Business.

Again, comic singers are not what their description would lead you to think them. Just after breakfast, about 11.30, is the only time you can see a comic singer on business, and then he can never give you more than about ten minutes, as his car will be at the door at 11.45 to take him over to the agents.

You read the first verse while he is finishing his coffee, the second while his wife is helping him on with his coat, and the third while you are sitting beside him in the car. When you have finished, he will say, "Yes, it's all right, but it wants some comedy in it." Even if he buys the song, what do you get? Perhaps five pounds, with a chance of making another ten or twenty if the song is published.

How different is the reward for writing popular songs! How much nicer is the method of placing them!

A popular song is nearly always sung by a lady. Therefore, you make your appointment for about 4 p.m. This gets you to her flat at tea-time. There is sure to be someone else there. This is good for a popular song. No use for a comic song. If the singer is entertaining some lonely soldiers, so much the better. Don't begin singing, by the way, until tea is quite finished. I have known the sale of a popular song absolutely killed by the dropping of a spoon or the spilling of tea on a white rug. If your popular song is of the bright, marching "Scot 'twill be Six-thirty, Boys" order, ignore the guests, and sing the three verses right through before repeating the chorus. By this time the lonely ones will have learned the chorus. By repeating the chorus after the first verse you take the risk of its repetition falling flat, as the guests won't have had time to grasp the words—or you may have one of the company singing out the full strain of the grand opera number from which you derived your inspiration.

## Touching the Heart.

If your popular song is what I call a heart touch—something about "Your Love has Thawed the Ice Around My Heart," or "Way Down in Dear Old Kingston-on-Thames"—your method must be quite different. After tea ask, somewhat sadly, if you might just run the "little effort" over. Permission granted, take out your cigarettes and hand them round. Give the guests time to light up. The scratching of matches is a bad accompaniment to a heart touch. Sit at the piano and strike a long, soft chord. Allow it to die completely away. Then give a firm, searching glance around the assembled guests and fix on the one who looks the toughest. Sing your song as though it referred to him and to him alone, for his will be the dominating personality of the company. If he takes a long breath after the first chorus of the third verse you are safe. He is going to join in. The others will follow. This is the time to make your exit.

Ask the lady of the flat to excuse you now, as you have to meet the people of the Regent Theatre about a new revue. The L. of the F. will at once say, "You will not let them have this number?" You reply that it is *hers*. You say you will send her full copy of words and music, the price is the usual "five," and she will have a third of the publishing. The publishing is the thing.

It would. Your song is placed!

HERBERT DARNLEY.

## OUR BROADSHEET.

By ALFRED BARNARD.

## CHAPLIN LAUGHTER.

ON Sunday evening, just about the time when Mr. T. P. O'Connor was delivering his address on the Film Censorship, I came upon a small boy of about thirteen. He was sprawled out in a leather armchair and slithered from side to side, propelled with the mysterious force of uncontrolled laughter. The mirth was of that infectious kind that makes the canary cock one eye down and the cat one eye up. It makes the air jingle and the gloomy pictures on the walls take on a spasm of cheerfulness.

"What on earth are you laughing at?" I asked, beginning to titter myself.

He looked up from a book. He wriggled twice round the slippery chair; he chortled and gurgled, his blue eyes dancing with laughter.

"I'm reading—Ugh!—this Chap—Chap—Ah! Ah! Oh! Oh dear me!—Chaplin Book!"

Scribes who have to amuse people by writing stories and articles, producers of plays and pictures, playwrights and others, all want to know "what the public—their own particular public—wants." Here was my chance to discover exactly what will make a boy of thirteen laugh. I asked him to point out to me the passages in the book ("The Chronicles of Charlie Chaplin," by Langford Reed. Cassell: 1s.), which struck him as being particularly comical.

## Food Slang.

Here is the first:—"Ere, cheese it, guv'nor!" exclaimed Ragged Rupert.

"Cheese what?" said Charlie. "I don't understand your low-down vernacular. What am I to cheese?"

"Why, the cod, of course," growled Rupert.

"The cod?" said Charlie. "I thought there was something fishy about the affair."

"Oh, come off it," growled the Ragged one. "You know how many beans make five, though you do look a mug. Supposing I did pinch that 'ere bag of a tart, well—"

"Cheese, cod, beans, tart!" interrupted our hero. "Look here, my blue-faced friend, are you ordering a dinner?"

The next passage—it nearly choked my young friend—dealt with Charlie acting for the pictures—

"Now listen," said the producer. "You're the hero of the piece, the dashing Captain of the Guard. You're in love with your Queen, and she's in love with you. After carrying out a perilous mission for her, you arrive at the Palace, and, after she has dismissed her court, have audience with her alone. You have a tender love scene at the foot of yonder staircase, in which you both realise that marriage between you is impossible; so you say good-bye for ever! She goes off up the staircase, and then we show a close view of you alone, dreaming of the night have been. I want plenty of fire and passion, but you must remember all the time that you're a swell, so don't forget your dignity. Now let's see what you can do, my lad. I want to take this scene to-day, if possible, so get all your soul into the rehearsal, and try and give me a surprise. To your place, all!"

Charlie provided the surprise all right. He had never suffered from bashfulness, and when it came to the love scene he let his sentimental nature run riot. He caught "Her Majesty" round the neck and gave her a robust kiss on the lips that sounded all over the studio, and when the startled and indignant actress tried to disengage herself from his ardent embrace he sat down on the bottom step of the staircase and taking her on his knees he kissed her again and yet again. Finally, the lady broke away, and fled up the stairs in most unbecomingly fashion. Her lover attempted to restrain her, and grabbed at the Imperial train. It came off in his hand, and Her Majesty vanished from the scene in a costume more airy than regal.

The rest of the company roared with laughter, while the producer had collapsed in a chair, and seemed to be stricken with a kind of fit which deprived him of the power of speech.

Charlie's idea of the "might have been" portion of his rôle was equally eccentric. He sat on the staircase broken-hearted. Huge tears trickled down his cheeks, and he mechanically mopped them up with the discarded train, looking all the while the picture of misery.

## That "Bass" Voice.

For a little joke this struck the youthful reader as particularly funny:—

The little man had a falsetto voice, and a false set of teeth as well, while the voice of his accomplice was an alleged bass. His enemies called it a "bottle of Bass" voice, and for years past it had certainly been very well "oiled" in this and other convivial beverages.

## And this method of dealing with a

fire-eater indicates the need in literature for youthful consumption of incident without end:—

By this time the rowdies in the gallery were ripe for any mischief, and when, for the next turn, a megalomaniac gentleman came on and nonchalantly commenced to emit flames from his mouth, they called out that the poor fellow was on fire, and, unhooking the fire-hose, they directed a stream of water on the unfortunate fire-eater, which immediately prosrated him. The next instant the audience were struggling with the amateur firemen for the possession of the hose, with the result that the cascade became diverted, and descended in a torrent upon the people in the stalls and boxes. Shrieks, yells, and naughty words arose, and pandemonium reigned supreme.

In his "reel" of Charlie Chaplin Mr. Langford Reed has shown that Charlie will always have a host of friends among the boys.

ALFRED BARNARD.



# VARIETY GOSSIP.

## Artists, Please Note.

Artists working the Gulliver Circuit (The London Theatres of Varieties, Ltd.) will note that on and from Monday next, March 5, the band rehearsals will start at 4 o'clock in the afternoon at the houses owned by this company. An exception will be made at the Palladium, where, owing to the matinee, the rehearsal will be at 11.30 a.m. as hitherto.

To artists, musicians, and others in London this alteration will do away with the midday journey to rehearsal; and to those travelling from the provinces it will be an even greater advantage, as, owing to railway restrictions, there is often much delay in the arrival of the baggage, &c.

**The Profession and National Service.**  
Mr. Alfred Butt will speak for the variety managers, and Mr. Fred Russell for the Variety Artists' Federation at the National Service meeting at the St. James's Theatre on Saturday, at 12 noon. Sir George Alexander will preside, and Mr. Neville Chamberlain will be the chief speaker. The organisation of the meeting, so thoroughly carried out, is due in a large measure to Mr. Charles Gulliver.

## The Busy Day.

Mr. Harry Day, that enterprising entrepreneur, who must be running close on a dozen revues in London and the provinces, has, I hear, two new ones in active preparation. These are entitled "Over the Top" and "Roll Up."

## A French Polka.

At Golden Green last week Albert Brunet appeared in his original uniform and sang two goods numbers which pleased the audience immensely. This was his first appearance here as a single turn, and we are sure that his reception nightly must lead to his being in demand around town. Albert was invalided out of the Army about a year ago, and up till recently was playing a character part in Fred Karno's "Parlez Vous Français."

## Mr. Alfred Lester.

After a brief rest, will commence a season at the Coliseum on March 12. The diverting comedian will present selections from his repertoire and sketches, so that a merry and bright time is assured to visitors to the popular house in St. Martin's-lane.

## Jack Judge's Bereavement.

The sympathy of many of my readers will be extended to Jack Judge, the "Tipperary" man, who received the sad news on Sunday that his son, Private John Judge, of the Royal Welsh Fusiliers, had been killed in action.

## "The Bing Girls."

Yesterday I learnt that many alterations, both condensatory and interpolative, are already being made in "The Bing Girls Are There"—that is, the Alhambra.

## Two Palpable Hits.

Striking hits have been made in the Al. revue by those brilliant young comedians, dancers and mimics, Lorna and Toog Pounds.

## Congratulations.

To-day is the 33rd anniversary of the birth of that dramatic singer and tutor, Sir Charles Santley. I don't think I am in error when I say that Sir Charles is the sole survivor of the brilliant theatrical, musical, and music hall artists who appeared at the Oxford when Charles Morton first opened it in 1861.

## A Happy Return.

Miss Kate Kearney is making a welcome reappearance this week at the Bedford, where she is reviving some of her old successes. On Monday the popular comedienne received an ovation. The audience were given their choice as to songs, and selected "Poverty Street," "Three Pies a Shilling," and "The Baked Potato Can."

**"When is it going to be Raspberry?"**  
Miss Carney, in response to a demand for an encore, gave a new song, "When is it going to be Raspberry?" a number the "Tommies" will all appreciate and applaud the sentiment. At the conclusion Miss Carney was the recipient of some handsome bouquets.

## "A Wife by Instalments."

Mr. H. Bernhardt will shortly present Mr. Joseph Sherman, the famous Anglo-American Hebrew comedian, in a new musical comedy sketch, "A Wife by Instalments."

## Death of T. C. Callaghan.

It is with much regret that I heard of the death of Mr. T. C. Callaghan, who passed away on Saturday morning, after a long illness, at the age of 64. The deceased, who was much respected and very popular in the profession, had of late years been official investigator of the V.A.B.F., and was also superintendent at the Brinsworth Home until his health broke down some months ago.

## A Gem from the Emerald Isle.

Mr. Callaghan, a very popular comedian in his day, was born in County Mayo, but early in life he migrated to Birmingham. His first appearance was as a clog-dancer in a show called Morris's Ethelscope, three shows a night and six and seven on a Saturday, for the large salary of 17s. 6d. a week. With this show he came to London. After appearing at nearly every hall of note in the United Kingdom, he was engaged, through the late Will Oliver, for a twelve months' tour through India, and during a long career had also played many engagements in Australia and South Africa.

## Clog-dancing Expert.

Mr. Callaghan was one of the principal judges when the late Dan Leno won the clog-dancing championship of the world; also one of the judges, with Dan Leno and Eugene Stratton, when Minnie Ray and Bells Permain danced for the ladies' championship at the London Pavilion.

## The Funeral.

The funeral, which is under the auspices of the Benevolent Order of Terriers, of which Mr. Callaghan was a member for many years, will take place to-morrow (Thursday) at Streatham Park Cemetery, leaving the residence of the deceased, 89, Hillingdon-street, Waltham, at eleven o'clock. Mr. W. E. Dunkley has the arrangements in hand.

## Another Star for the Halls.

When Ethel Irving pushes her present series of theatrical bookings she will, I hear, revert to variety. Her stage vehicle for this purpose will be a new one-act comedy, written by Mrs. J. T. Grein.

## A Pirate-proof Performance.

May Erbe and "He" (Erne Chester) return to town on Monday to assist at Mr. Harry Bawn's special Masonic week at the Empire, Edmonton. They bring with them several new numbers that have proved unequalled successes during their recent tour, which has ranged from Devonport to Glasgow. Their Hawaiian number is fast growing in popularity, and "Latest Patches" proves more mirth-provoking than ever. The topical touches introduced create much merriment, and I am glad to hear that their smart and attractive performance still proves pirate-proof.

## Stall Hall Dividends.

The following dividend announcements have been made by the companies controlled by Mr. Oswald Stoll. Final for 1916, all less tax: The Coliseum Syndicate, Ltd., 25 per cent.; Hackney and Shepherd's Bush Empire Palace, Ltd., 5 per cent.; St. Augustine's Parade Hippodrome, Bristol, Ltd., 10 per cent.; Leicester Palace Theatre, Ltd., 10 per cent. Interim dividend half-year to Dec. 31, 1916: Manchester Hippodrome and Ardwick Empires, Ltd., 5 per cent.

## Fund for Welsh Troops Matinée.

Mrs. Lloyd George's National Fund for Welsh Troops Matinée at the Alhambra to-morrow promises to be a great success. Although the house is practically sold out there will be special tickets (7s. 6d. and 4s.) for admission only. The boxing contest between Jimmy Wilde and Sid Smith, for which Mr. Harry Weldon will be referee, is one of the attractions. The little Welsh boxer has been given special leave by his colonel to appear at this performance, and, in addition to providing an altogether novel "turn," the two champions are making their first appearance on a variety stage on this occasion.

## Doing Their Bit.

Mr. Sydney W. Winter, of the Royal Hippodrome, Dover, and the Royal Hippodrome, Eastbourne, has contributed £25,000 to the New War Loan. Mr. Winter's only son is at the front.

## Kitchener Matinée at Manchester Hippodrome.

A very successful matinee was held at the Manchester Hippodrome on Thursday last in aid of the Kitchener National Memorial Fund, the magnificent sum of £530 being realised. The theatre was packed in every part, and one of the best programmes ever presented at Manchester was greatly enjoyed, artists coming from all the neighbouring theatres.

## "Letting the Flat."

Mr. Martin Adeson, booked through Lew Lake's Agency, tells me he will produce "Letting the Flat," by George Elton, at the Hippodrome, Balham, on March 12. Mr. Adeson will be supported by Miss Clara Bernard and full company. The sketch will have two special scenes.

## "Love and War."

Miss Constance Drever and company will appear in a new sketch entitled "Love and War," by Roy Devereux and J. C. Chaffaigne, with music by Jean Nougues, at the Chelsea Palace next Monday. This act has been introduced and booked by Mr. Victor Marmont, of Gordon's Agency.

## Arthur Godfrey Indisposed.

I regret to hear that Arthur Godfrey (of that popular duo, Duncan and Godfrey) is confined to the house with a slight attack of bronchitis, and is unable to appear at the Hippodrome, Ilford, this week.

## Herbert Darnley Returns to "Razzle Dazzle."

Since retiring, after a six months' tour, from the cast of the provincial company of "Razzle-Dazzle," Mr. Herbert Darnley has had his hands full with the writing of special numbers for revues, etc. His "Do You Like Me?" duet achieved a marked success, when sung by Miss Violet Loraine and Mr. Joe Coyne, on the opening night of the new Alhambra revue, "The Bing Girls." In spite of his strenuous work Mr. Darnley was able to come to Mr. de Courville's at New Cross when "Razzle-Dazzle" was playing there recently.

The artist who had taken Mr. Darnley's place was off with a bad cold, and so was the next principal comedian, and the comedy looked like being conspicuous by its absence, but Mr. de Courville bethought him of his late principal comic and sent word asking Mr. Darnley could help him out. Mr. Darnley could, and would, and did, and that same night and for the rest of the week he played his old part, and received an ovation from the audience that in itself must have been a pleasing reward. Mr. Darnley is not confining with "Razzle-Dazzle," as he is considering two important offers which would not allow of his leaving town.

## "In the Dark."

Gilbert Heron's new production, "In the Dark," proved so successful at the Metropolitan last week that he has arranged the whole of the Syndicate Halls through E. H. Granville's Agency. The same agent has, I hear, recently booked engagements for the following sketch companies: E. D. Nicholls, Sid Cotterell, Graham and Harrington, Hodgson and Lowther, Ethel King, Fred Monte, Bob Pender, J. F. Traynor, Albert Wyndham, A. E. Warren, Alice Hughes, Ernest Krake, Shirley and Ransome, and Matt Melrose.

## Variety and the Victory Loan.

Jan O'ara, who dances with Mlle. Regine Flory in "Vanity Fair," has, I hear, instructed the treasurer of the Palace Theatre to invest for him in the War Loan £15 each week during the run of the revue. This amount will also be deducted from his salary at the Empire Theatre, where he is arranging the dances for Mr. Ernest C. Rolli's new production. Thus he will be contributing £30 weekly to the New Loan.

## A New Terror for Variety Folk.

When I arrived at the "Met." a few nights ago, Manager W. Bailey froze me (more or less) young blood by recounting to me how one of a troupe of elephants starring in the programme had just abstracted by his trunk certain "discharge" papers, business memos, a tobacco pouch, &c., belonging to one of the chief stage hands, and had swallowed the same.

## Fred Emney's Estate.

I see by the will—details published yesterday—that that genial and enthusiastic comedian, and even more ardent floriculturist, Fred Emney, left over £5,000. The will, dated Aug. 1, 1905, is proved by the widow, to whom the whole of the property is left absolutely.

## The late Henri Casman.

The remains of the late Henri Casman were laid to rest at the Lambeth Cemetery, Tooting, on Friday, Feb. 16. A number of his old comrades from C Squadron Legion of Frontiersmen, Surrey Command, under Lieut. Newton and Sergt.-Major Wedys, gave the military touch to an impressive ceremony. The "Last Post" was sounded by Corp. Will Leslie (Leslie Bros.). Harry Bawn, commandant of the 13th Middlesex V.A.D., and numerous old comrades were present.

## "Pass On, Please."

Mr. Willie Benn, of Benn's Variety Agency, is producing on March 12 at the Palace Theatre, Maidstone, for Miss Violet Farren, a musical comedy omelette (quite a new name for a revue) entitled "Pass On, Please." A first-class show is promised, and the cast will include Miss Nan Chester, the Four Mimosa Maids, the Gladwells, Hall and Menzies. The entire show is being produced personally by Mr. Willie Benn. Its first introduction to London will be on April 16.

## An Appeal.

Mr. Harry Bergan, of Lang's Hotel, Accrington, appeals on behalf of Mr. Sam A. Mewha, an old friend of many artists of the 'eighties and 'nineties. Mr. Mewha has been seriously ill for the last nine weeks with pleurisy and pneumonia, and although not absolutely penniless, finds it hard to get the necessities that would aid in his recovery. Mr. Bergan writes that he will be very thankful of any assistance towards forming a fund that would enable a little to be handed out each week. Remittances, direct to S.A.M., or to Mr. Bergan, at the above address, will be gratefully acknowledged.

## For Prisoners in Germany.

Though the season is finished at Henglers, Glasgow, the circus was reopened on Saturday afternoon last, in the sacred cause of charity, and a most interesting lecture on "My Escape from Germany" was given by Mr. Geoffrey Pike, a young journalist, who ventured into Hunland after the war broke out, but was caught and imprisoned there for nearly a year before he escaped into Holland.

The Women's Freedom League organised the lecture, and paid all expenses: Henglers, Ltd., gave the use of the circus; and Mr. Harry Milne arranged the whole affair, rising from a sick bed to do so. A handsome sum was thus raised, without any deductions, to aid our poor soldiers interned in the land of the mysterious "blitzkrieg."

## Mr. Wilfred Essex.

Owing to an inadvertence it was recently stated in these columns that Mr. Wilfred Essex had served in the South African campaign. This was incorrect. Mr. Essex's previous active service having been in Zululand in 1906. In any case Mr. Essex deserves great credit for his previous service to his country.

## Hawaiian Melodies Recorded.

Luvann, the Hawaiian instrumentalist—who is now appearing in a new scene, in front of "The Spring Song" at the Aldwych—has recently been playing his popular melodies for the Gramophone Co., so that we may shortly expect to renew acquaintance with his delightful work in "Samples," &c.

## Agency Partnership Dispute.

In the Chancery Division on Wednesday, before Mr. Justice Eve, after a trial extending over seven days, the action brought by Mrs. Harriet Hart, widow of the late Mr. William Isaac Hart, known in music hall circles as "Will Collins," and her son, Joseph William Hart, against Mr. Samuel Gething, variety agent, Broadmead House, Panton-street, was adjourned to see if the parties could arrive at some satisfactory settlement.

After consultation between counsel, Mr. Maughan, K.C., announced that an adjournment was desired, and his Lordship said he would allow the case to stand over for a week on the condition that any settlement arrived at must involve a full and absolute retraction of all aspersions upon Mr. Gething, and an undertaking that they would never be repeated in any shape or form.

## "Follow the Flag."

The first production of the revue, "Follow the Flag," will be given this evening at the Olympia, Liverpool, when it is expected that the Lord Mayor and Lady Mayoress will be present. The occasion will partake of a gala night, and Mr. Frank Allen, managing director of Moss' Empires, has generously arranged for the whole of the proceeds of the event to be devoted to the Lord Mayor's fund for disabled war heroes at the Alder Hey (Liverpool) Hospital.

The revue will consist of 16 scenes, each of great magnificence, while the strong cast will include Walter Passmore, Billy Walters, Poole Keys, George Belmont, Leo Ray, Waage Vincent, Grace Gordon, Maudie Francis and Emerald Dupre. There will be a super-beauty chorus of 100. The book is by Marriott Edgar, the music by Darewski and Harold Robe, and the scenery by H. S. Kelly. The whole has been devised by Mr. Wm. J. Wilson, for Moss' Empires.

## Chelsea Palace Entertainment.

An entertainment will be given at the Chelsea Palace on Sunday evening next in aid of the Westminster Boys' Club, "Gym," and Cadet Corps. A capital programme has been arranged, Miss Cicely Debenham, Miss Evie Greene, Miss Esme Berenger, Mr. F. C. Hennequin, Mr. Plunkett Greene, and Miss Olive Sturge being among those who will contribute. Much patriotic work has been done by Mr. George B. Andrews, Chelsea's popular manager, in raising funds by matinees and in "auctioneering" oil paintings. I also hear great things of the forthcoming matinee, at which Miss Ella Terry is to be the bright particular star.

## Mr. Gus Elen.

Mr. Gus Elen, the popular Cockney comedian, is proving a big draw at the Camberwell Palace this week. His first number is "Down the road, away went Polly," which is followed by the popular "Nature's made a big mistake." So inconsistent was the demand for an encore that Gus had to oblige again, this time with "The Postman's O'lday." All three numbers were sung in Mr. Elen's own inimitable way, and his reception at the conclusion was of the kind only awarded first favourites.

## THE PILGRIM.

## LONDON VARIETY THEATRES.

### THE COLISEUM.

Mlle. Adeline Genée commenced an eight weeks' engagement at the Coliseum on Monday, selecting for her re-appearance the ballet "La Cigarrero." The colour scheme of the setting is artistic and effective, and Mlle. Genée, who appears in the title-role, gives a brilliant exposition of her art, the combination of music and graceful movement delighting the large audiences. By special request of Mlle. Genée, cheques in lieu of the customary bouquets from admirers were asked for, the money to be passed on to the War Seal Foundations for Crippled Soldiers.

Marie Novello, Carmen Hill, and W. H. Squire form another popular item, the brilliant piano-playing, beautiful singing, and exquisite cello technique of these artists respectively being greatly enjoyed. Marini, the Russian tenor, sang two songs in a pleasing manner; Mr. Norman Payne was entertaining with stories and burlesque imitations; the Two McKays singing and dancing were much appreciated; Cornelia and Eddie caused a deal of amusement with their clever and grotesque juggling act; and the Dauntton-Shaw Troupe of Australian Cyclists performed some daring and amusing feats. Mrs. Patrick Campbell, well supported by an excellent company, continues to stir the audience with her fine acting in the sketch, "Pro Patria," written by Mr. G. Cornwallis-West, and Miss Margaret Cooper is as great a favourite as ever with her songs at the piano.

### THE PALLADIUM.

Mr. Charles Gulliver is presenting the usual all-star programme at the Palladium this week, and crowded audiences are the result. Ernest Hastings contributes songs at the piano, including one cleverly written and sung, entitled "A Little Rumour." May Moore Duprez was in her usual excellent form on Monday, and delighted the house with her contributions. A novel impersonation of a melodious postman, suggesting various well-known airs, was introduced by "Nixon Grey"; and a tuneful and entertaining ditty was sung by Beth Tate. Marvellous feats of strength were demonstrated by the Leach La Quinta Trio.

A popular comedian, Harry Weldon, kept the house rocking with merriment in his first song, whilst great fun was evolved from the number in which he recounts what he did to "Colin Bell." Little Tich is still as ever, and, dressed in feminine attire, entertained with a hunting song, and created much hilarity as a tax collector. Miss Nora Delany, the charming and popular actress-vocalist, delighted all with a number called "A Place called home." A novel display of physical strength was given by "Agda," the Lady of the Future. Miss Liane d'Eve's songs in English are rendered in most fascinating style; and a sketch, "Blue-bottles," with, as its chief fun-maker, the popular Ernie Lotings, concludes the strong bill.

### "CHEERING HIM UP"

AT ILFORD HIPPODROME.  
Joe Elvin and company are this week presenting a new comedy sketch written by Len Grey, entitled "Cheering Him Up." The playlet deals with Cheerful Charlie's successful attempts to reform his friend Bill, who, after 18 years' idleness, has obtained employment. The sight of work upset Bill, and he promptly goes on the "sick list." A quick plot to cure Bill's sickness is hatched by Charlie in conjunction with Bill's wife and a friend. Bill goes to bed, with boots and all on, and the doctor appears—or rather Charlie disguised. He diagnoses the patient pretty stiffly, incidentally chalks Bill's boots, profiting from the bedclothes, as C3, and departs to obtain a saw to remove Bill's leg.

Now enter Charlie himself to "cheer up" the despondent patient, and this is done with such excellent effect on the mangleling Bill that he jumps from the bed and expostulates that he has only been shamming, and that he will resume work forthwith.

Joe Elvin as Cheerful Charlie has a richly humorous part, and he is capably supported. The new sketch was very heartily received.

### "EUNOA" AT THE EUSTON.

There is much that is refreshingly novel in "Eunoa," a comedy sketch, in one scene, produced for the first time at the Euston Palace last week. From the pen of Edgar Allan Woolf, author of "In the Tube," it affords an original and interesting sidelight on Eastern custom in relation to womenfolk. Guy Hastings is united in matrimony to a lady of pronounced Oriental tastes who has travelled much in the East. In order to keep green the memories of her itinerary, she arranges in her absence and without her knowledge to have one of his apartments fitted up in accordance with Eastern ideas. That nothing may be lacking in the natural atmosphere, the services of a group of pretty dancing girls are utilised, whose fascinating gyrations are supplemented by the amorous overtures of one, Eunoa, a young lady of remarkably prepossessing appearance. In the midst of all this agreeable diversion, the wife returns unexpectedly from her trip, and her expressions of amazement at the unusual spectacle of the dancing girls skipping about her home leads to many humorous and ludicrous situations, with which, indeed, the sketch is replete. An extensive vocabulary is exhibited by the bewildered husband in his frantic endeavours to explain matters.

Meanwhile, Eunoa, the lady from the East, solemnly declares they are married, and that all remaining to complete the nuptials is the ceremonial and mutual bath. To Miss Violet Black falls the largest share of the acting, her impersonation of Eunoa being a fine piece of histrionic work. As the embarrassed husband Mr. Gus Shariand is very natural, while to Miss Blanche Foreythe is allotted the rôle of his wife, a part she plays with perfect ease. A word of praise is due to Miss Ethel Negretto, who does admirably as a singing girl, to Miss Kitty Barlow in the part of Miss Claxton, and to Mr. Noel Dainton, as Walter Plumley. The Misses Pauline Bangeau, Dorothy Hasler, Madeleine Hasler, and Ethel James are very dainty as the dancing damsels. Altogether, "Eunoa" is a delightful creation full of novelty and humour.

Owing to pressure on space, reports of several provincial centres are omitted.

## "CHEERIO!"

Revue, by C. H. Boyl; music by Kennedy Russell; additional lyrics by Hugh E. Wright; produced at the London Pavilion on Wednesday, Feb. 20.

The management of the London Pavilion have secured an undoubted success in "Cheerio!" a merry and bright entertainment, with some particularly witty dialogue—a pot-pourri of amusing skits on topical events, and delightful songs and dances; music that is always tuneful, with futuristic backgrounds by Georges de Feure, and striking colour schemes in the dresses. In the first act, Back to the Land—certainly one of the funniest—Mr. Chatter supplies us with an amusing skit of the ways of the personal paragrapher intimate with the Smart Set. Then Robinson Crusoe, home from the Desert Island, discovers that London, owing to many restrictions, can no longer supply him with the good time anticipated. A Soldier's Lot, one of the funniest things in the revue, shows us a wounded Tommy pestered by well-meaning people to spend an afternoon in various ways, none of which offers any attraction for the patient and genial hero. Deeds Without Words, in which a "naughty marquis," aided by a "wicked old woman," solve the servant question in most original fashion, is another funny skit.

In the second act—Any Fair! Anywhere!—there is much amusing business between the cocoa-nut shy proprietor and a saucy boy. Here come Lady Lavender and Lord Plantagenet, impoverished owing to taxation, to be patronised by the now affluent and uppish munition worker and coal vendor. Mr. and Mrs. Potash also have an amusing scene at "uncle's." There is also a clever skit where the "Serial King," Mr. Charles Carvis, is greatly perturbed by the behaviour of the Worst Woman in London and the Best Young Man in Balham, the latter, instead of repelling the advances of the terrible temptress, dwelling in the prospect of capitulating to her allurements. It is all capital fun, and the revue concludes with some attractive numbers, a particularly delightful one being the "Banjo Moon" song for Miss Flora Ashe.

Foremost in the fun-making is Mr. James Golden, a clever and resourceful comedian, who is especially diverting as the Wounded Soldier, the Best Young Man in Balham, and the Cocoa-nut Shy Proprietor. He has a couple of good songs in "Me and My Mate" and "Who'll Have a Shy?" (topical), and joins with Mr. Edmond Russell in "Ask Me Another." Mr. Russell also contributes valuably to the success of the various skits, his Mr. Chatter and the "Serial King" being especially amusing and excellently played characters. Miss Avice Kelham is a delightful representative of Robinson Crusoe and other characters, singing "Cheerio," and "She does know how to love" with excellent effect, and joining in a particularly pretty dance with Mr. Henry de Bray. Miss Dahlia Gordon has, perhaps, her best chances as Mrs. Potash and the Worst Woman, both cleverly played parts; and Miss Kitty Fielder plays Gwendoline Pincham (in mummies) and other parts capably, and is associated with that remarkably expert dancer, Mr. Lewis Douglas, in a clever and attractive "Jumping Jack" song.

In Dancing Mad, Stars and Stripes, and Some Sand and Some Dance, Mr. Douglas also has abundant opportunities of displaying his dexterity as a dancer, and his work throughout is of immense value, and secured some of the loudest applause of the evening. Miss Doreen Hayes and Mr. Henry de Bray execute the daintiest of dances, and Miss Ethel Ascot is another clever exponent of the terpsichorean art. Mr. Foot-gers, in a smart burlesque of an American dancer, an amusing ditty, and some clever character work, and Miss Amy Elliott, Miss Florence Ashe, and Miss Bessie Mason are other principals who deserve praise, the duet, "Captive Love," for Mr. Henry de Bray and Miss Flora Ashe being a pretty number.

The Charming Cheerio Girls, strikingly costumed, added to the attractiveness of several of the numbers, and the revue was played throughout with delightful entrain and briskness. Reception of the heartiest, the principals at the conclusion making an unexpected appearance from the orchestral trench.

### "PARIS TO MAIDENHEAD."

"Paris to Maidenhead," that attractively staged and dressed musical comedy revue, in which mirth, melody, and dainty dances abound, occupied the major portion of the programme at the Bedford, Camden Town, last week. Very prominent in the fun-making department is Mr. Jack Warman, a natural and spontaneous humorist, whose business, patter, and songs as Reuben were greatly appreciated by a house packed from floor to ceiling on the occasion of our visit on Thursday last. His duet with Miss Proudfoot, "Fancy You Fancying Me," was most diverting. Mr. Warman's fun was, indeed, throughout a tonic much to the taste of the audience.

Miss Edna Clyde prettily and piquantly realises the part of Lizette, her singing of "I Want to be Good, but the Girls Won't Let Me" being one of the hits of the production; and Miss Ivy Proudfoot is a delightful representative of Muriel Harding, her fine voice being heard with great pleasure in "The Leader of the Military Band." "Sometimes You'll Remember," and "Kentucky" all expressly rendered. All the other parts are capably enacted.

### THE WAR SEAL FOUNDATION.

TO THE EDITOR OF "THE ERA."  
Sir,—Your very kind leader has been much appreciated; but, unfortunately, does an injustice to one member of the profession, whose services have been invaluable to the War Seal Foundation, and whose name was omitted from your notice.

I refer to Mr. Julien Henry, who, by his eloquence and ability, has raised a considerable sum, amounting to several thousands of pounds.—Yours faithfully,

W. J. ROBERTS.

[While we gladly give publicity to the above correction, it should be remembered that an article dealing with Mr. Julien Henry's work in connection with the Foundation appeared recently in "The Era."—Ed.]

## THE TERRIERS.

At the meeting on Sunday last, Ernest D'Almaine officiated as V.T.; Ted Karno as V.T.; Will Cody, G.C.; George Gee, W.I.; Chas. Kaerac, W.D.; Bert Beale, Y.B.; and Arthur Were as organist. A hearty welcome was extended to Will Cody and Charles Kasrac upon their re-appearance in the Kennel.

The election of officers for March resulted as follows: V.T., Terrier W. H. Atlas; V.T., Terrier Ted Karno. Owing to the death of Terrier T. C. Callaghan, after urgent business had been transacted the Lodge was closed as a mark of respect to the late member.

Letters have been received from Terriers Harry Brenton (Egyp), Lauri Howard, Will Penman (France), Frank Sauteron (Serbia), Jack Shevill (Mesopotamia), Herbert Clarkin (Mediterranean), Walter Gray (Thorpenses). Letter forwarded to Wilfred St. Clair has been returned; present location uncertain.

All Terriers in town are asked to attend the meeting on Sunday next.

The funeral of the late Terrier Callaghan will take place on Thursday. The Terriers' coach will start from Mr. Dunkley's at 10.15 a.m.

**Sharp's Tromboneers** had a very successful time last week at Ardwick Empire. This was their twelfth visit to Manchester within five years. Evidently Manchesterians know a good thing when they hear it!

**Miss Ina Hill**, who had such a gratifying reception last week at the Metropolitan, had to follow on the occasion of our visit a particularly popular turn. Nevertheless, Miss Hill held the house till the conclusion of her act, when the applause was of the heartiest.

**Niblo and Doris** have made good. Of this there is no doubt. They stopped the programme twice last week at the Metropolitan, which is something nowadays.

William Hewitt, the boy baritone, has made a great success at the Surrey Theatre this week. Young Hewitt, who is only just eighteen, joined the Colours, and was severely wounded last September. He is now discharged totally unfit. Possessed of a wonderful voice, his future should be assured.

H. M. Wellmon is appearing in "The Billikin Man," a new musical sketch, at the Bedford Palace this week. He is supported by a first-class company.

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I'LL BE NICE TO YOU  
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WORLD KEEP TURNING  
NURSERY RHYMES  
THE BOND STREET  
DRESS PARADE  
YU-LA-HICKI-WICKI-  
YACKI-DULA



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LORRAINE.

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COYNE.

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BARD.

### Songs.

BATHING IN THE  
SERPENTINE  
SO HE FOLLOWED ME  
THAT DEAR OLD  
HOME OF MINE  
THAT'S WHAT I CALL  
LOVE  
I BRING MY OWN  
GIRLS ALONG  
DO YOU LIKE ME?

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# THE CINEMA AND THE CENSORSHIP.

ADDRESS BY MR. T. P. O'CONNOR, M.P.

Mr. Charles Hawtrey occupied the chair at a meeting held by the O.P. Club on Sunday evening at the Royal Adelaide Rooms, Gatti's Restaurant. A large number of members and their friends were present, and listened with keen interest to an address on "The Cinema and the Censorship" given by Mr. T. P. O'Connor, M.P., the Film Censor.

## "THAT RASCAL HAWTREY."

The chairman, in opening the proceedings, said that Mr. O'Connor was too well known to them to need any formal introduction. He had thoroughly studied the question of cinematography, and spoke with authority on everything appertaining to it. Referring to the two ways of pronouncing the word "cinema," Mr. Hawtrey said he did not think there was any need at the present time to bother about its Greek origin. They could accept the vox populi in using the word cinema in describing the clever mechanical contrivance by which these wonderful pictures were produced. He had known Mr. O'Connor for many years, and to listen to him was an education in itself. He thought he was paying him a compliment that even now, after all these years, he did not know what Mr. O'Connor's politics were. Their friends on one occasion paid him one of the finest compliments he had ever received. When he produced the comedy "General John Regan" and played in it the part of an Irishman he was told by a mutual friend that "Tay Pay," in speaking of the performance, said, "I am told that that rascal, Charles Hawtrey, imitates me."

## AN AGENCY FOR GOOD OR EVIL.

Mr. O'Connor, in the course of an address which held the close attention of the audience for over an hour, said that when he undertook the censorship his courage was largely due to his ignorance of the exact duties it involved; it was a more difficult business than most people supposed. He resolved he would do the work well or not at all. The cinema played a very large part in the life of the country, and the work of censorship was a national one, and well worth doing. There was something like £20,000,000 invested in the business in this country; it was a great agency for good, and might be a great agency for evil. He found when he started that the work had been extremely well done. There were four gentlemen engaged upon the work of censorship, and they performed their services day after day in a dark room viewing thousands of feet of film. They referred to him only when a doubt arose whether a film should be passed. The work was by no means simple. There could not be a more profound misapprehension than to think that what was fit for the stage was fit for the cinema. There was the living flesh and blood on the stage, and the spoken word; the word might be very simple and brief, but reveal so much.

## PRUDENT PRIDES.

There had been many attacks, and he believed that the dockets at the Home Office about the cinema were more numerous than those about German spies. (Laughter.) In his opinion a good deal of criticism came from prudent prides, from kill-joys, and those who preached the gospel of gloom instead of the gospel of joy. Crime could not be excluded from the film any more than from the stage. It was an episode of human life, an inevitable ingredient of the play and the picture, but, so long as he was Censor, mere crime for the sake of crime would not be admitted to the films of this country. He believed there had been some perturbation in cinema circles owing to the very violent criticism to which the trade had been subjected. He was speaking of things within their own knowledge and his own. He remembered the time when, as a young man, he went to the music hall, and the sensation he experienced that he was doing a very terrible thing.

Attacks had been made upon the music hall. What had been the result? The result to-day was the music hall occupied quite a different position in the public mind from what it did in those early days, and one could go to a variety theatre without running the risk of going to a hotter place than Purgatory.

## AN APPEAL TO BUSINESS MEN.

Referring to the fact that from 90 to 95 per cent. of the films in this country came from foreign parts, most of them from America, Mr. O'Connor said that, while he honoured the United States for the amount of knowledge and initiative which they put into the production of films, he did think the English business man had a great deal to learn from the American business man; the most important things he had to learn

were courage and initiative. As an instance of what he meant by this, Mr. O'Connor referred to Mr. Selfridge, who, since he opened his establishment in Oxford-street, had spent upon it a million sterling. He had had his reward, for Selfridge's was already as well known as any draper's shop that had been carried on for a century. It was the same in the film industry; the Americans had had the enterprise to embark millions of money in it, and that was why he had practically monopolised the film productions of the world. Italy came next, while this country came very limply behind. He did put it to his friends in England that they should enter into something like a serious competition with the film manufacturers of other parts of the world, and they could do so if they acted energetically and in union with one another.

## CINEMA v. THEATRE.

He dared say that some friends in the dramatic profession might have some misgivings regarding the competition between the cinema and the theatre. He thought that these apprehensions were not well founded, and that the cinema was calculated to increase the love for the theatre. And he understood also that a considerable number of actors and actresses had earned large amounts by means of the cinema. Indeed, if all the figures were true, he did not see why the Chancellor of the Exchequer should have gone to the public for the loan of seven hundred millions, as he might have got it all from the cinema performers. As he had stated on many previous occasions, the theatre was to a large extent the pupil of the people; it was also, under proper conditions, the teacher of the people.

The cinema was only in its infancy. He wanted to see it attached to every elementary school in the country, so that the boys and girls could gain a knowledge of geography by it instead of stewing over books, in learning the names of rivers and towns. In conclusion, Mr. O'Connor said he took up the position of Censor with some fear and trembling, but he hoped that when he had done what he intended to do he should have done something to enlarge and to elevate a public amusement of great importance.

## CLIMATE AND FILMS.

After a few remarks from Mr. G. B. Burgin,

The Chairman proposed a vote of thanks to Mr. O'Connor for his delightful address. In his own opinion the English cinema must always be at a disadvantage with American or Italian films by reason of the different climate. He agreed with Mr. O'Connor that a better means of educating the children than the cinema could not be found.

## A SUGGESTION.

Mr. Mark Hyam complained that the importance of the cinema had been overlooked both by the public and the Press. He made the suggestion for what it was worth, that when purchasing American films an appeal should be made to those producing them that they should take English films in exchange.

A vote of thanks to the chairman, proposed by Sir James Dewar, brought the meeting to a close.

## "THE VIXEN."

ON THE PRINCIPLE THAT ALL'S FAIR IN LOVE AND WAR, SPOILED WOMAN STEALS THE LOVE OF HER SISTER'S FIANCE.

Production ..... Wm. Fox  
Star ..... Theda Bara  
Type ..... Domestic Drama  
Length ..... Five Parts

This study of a fickle woman's lust for wealth and power was shown at the Shaftesbury Pavilion on Wednesday last. The pivot of the plot is the way in which Elsie Drummond (Theda Bara), after angling and capturing a wealthy man, throws him off the moment she hears of his financial ruin, which, incidentally, has been brought about by the dishonesty of her own brother. Not content with this, by the aid of lying and tears, acting on the weak nature of her sister's fiancé, she succeeds in supplanting her in his affections, and eventually he marries her. Her happiness is but short-lived, and she lives to regret her haste in throwing off her late sweetheart, who soon recovers his losses, and becomes richer than ever. Her cup of remorse is filled to overflowing by the fact that he falls in love and weds her sister—a case, indeed, of the bitter being bit. Theda Bara in the name-part has a rôle entirely suited to her emotional style, but we feel that there must be themes of a more pleasant

character than Miss Theda Bara could play, while her sweet-natured sister was naturally enacted by Miss Mary Martin. We cannot, however, congratulate Fox on this production, in fact we hope they will not offer us this type of film again. It is certainly not up to the standard of film they have led us to expect from them. (See our Film Marking.)

## "A MODERN TAMING OF THE SHREW."

HAUGHTY SOCIETY GIRL, FORCIBLY ABDUCTED, LEARNS TO LOVE HER CAPTIVE.

Production ..... Triangle  
Star ..... Miss Enid Mackey  
Type ..... Drama  
Length ..... Four parts  
Release ..... May 17

This absorbing Triangle drama, shown at the Shaftesbury Pavilion on Friday, met



A Modern Taming of the Shrew. Triangle.

with marked approval from a large audience. Olivia, the granddaughter of a mining millionaire, who has been petted and spoiled by parents and friends, is taken, for reasons of health, by her grandfather to his Alaskan mines. She is there brought into contact with a young fellow, who, sick of an idle life, has come into the wild North-West to get away from the hollowness of society. The girl, thinking him a barbarian, will have nothing to do with him; but he, nothing daunted, decides to carry her off, which, with the aid of a friendly redskin, he does. He takes her to the parson, and compels him, menaced by a revolver, and despite her frantic appeals, to marry them. This done, he takes her to the Indian's cabin, sending a note to the grandfather, telling him what he has done, at the same time disclosing his real name. The old man, angry at first, thinks, after all, it will be better for the girl than marrying a society "exquisite," so goes back alone. Left by themselves, the man has a hard job to reconcile his unwilling wife, and is only successful when an old flame of her husband comes along. She then discovers that, after all, she loves the rough man who has compelled her to marry him.

(See our Film Marking.)

## "HIS LAST SCENT."

AMATEUR DETECTIVE, ON THE WRONG SCENT AS USUAL, HAS A ROUGH TIME AT THE HANDS OF HIS QUARRY.

Production ..... Keystone Triangle  
Star ..... Fred Mace  
Type ..... Farce  
Shown at the Shaftesbury Pavilion on Friday, "His Last Scent" proved as prolific of fun as any of its predecessors. The adventures of an amateur detective who is always on the wrong tack is a fertile soil on which the cinema producer can work, and in the particular film under notice he has neglected no opportunity presented

to him: When the inventive brain of the author is allied to the unlimited resources of such a corporation as the Keystone Triangle, the eventual result cannot fail to please, so verb. sap—otherwise, "nuff sed."

## "THE GIRL GOD MADE FOR JONES."

HOW JONES FOUND HIS AFFINITY.

Production ..... Essanay  
Stars ..... Bryant Washburn, Alice McChesney  
Type ..... Comedy drama  
Length ..... Two acts  
Release ..... April 30, 1917

The title is hardly the happiest feature of the above film, and we would suggest that it be altered at once. It comes dangerously near to an infraction of the Fourth Commandment, and is just what the enemies of the Cinema would take hold of upon which to base their charges.



The Girl God Made for Jones. Essanay.

The story relates how Jones and a girl, through a tram accident, were thrown into the river. They managed to keep afloat, the girl's wonderful pluck and courage making a great impression on Jones; just as their strength was giving out, they were rescued, and Jones was taken unconscious to the hospital. He recovers and determines to find the girl, and his experiences in his quest, in which he is suc-



LITTLE MARY McALLISTER. The Clever Child Actress Featured in Essanay Films. [Essanay.]

cessful, are very entertaining. Mr. Bryant Washburn acted with energy and a keen sense of humour the part of Jones, Alice McChesney in the part of Faith Garland, "the girl," was also successful. The scene in the river and of the rescue are exciting, and some fine interiors are pictured.

## "SIN'S PENALTY."

HOW A MAN PAID HEAVILY FOR A FORMER INDISCRETION, BUT EVENTUALLY FOUND SOLACE IN THE ARMS OF THE WOMAN HE LOVED.

Production ..... Vitaphone  
Type ..... Drama  
Length ..... Three Acts  
Featuring ..... Webster Campbell, Mary Anderson, Fred W. Hiller

Release Date ..... April 19  
The above film, shown to the trade at the West End Cinema on Friday morning last, proved a very excellent sample of the Vitaphone handiwork. Most of the action takes place amid the snow-clad mountains of California, whither Brent, a young physician, had fled, to avoid the attentions of Lola Wilson, a woman whom he had previously loved, but whom he had left on learning that she had poisoned her husband in order that she might be free to marry again. Unfortunately, Brent had also been an accessory after the fact of the murder, as he had signed a false death certificate. In the beautiful mountain health resort Brent meets Helen Grant, a charming girl, with whom he immediately falls in love, a sentiment which she reciprocates. Their little idyll is, however, rudely disturbed by the arrival of Lola and a detective named Hanley, and Brent, feeling that further struggles against Fate are useless prepares to commit suicide by crossing the Devil's Pass, a hitherto unaccomplished feat. Helen saves him, however, and both Lola and Hanley having been

killed in a toboggan accident, the way is paved to the happy union of hearts. The mountain scenery is wonderfully picturesque, and one gets frequent glimpses of the winter sports indulged in by the leisured Westerner.

As Doctor Brent, Mr. Webster Campbell is uniformly successful, whilst he received admirable support from Miss Mary Anderson, an entirely delightful Helen Grant. Mr. Fred W. Hiller, who is also the author of the film, makes a capable detective. Miss Corinne Griffith, as Lola Wilson, Mr. Otto Lederer, as her husband, and Miss Anne Schaefer, as her sister-in-law, make the most of their opportunities.

## "PASTE AND POLITICS."

LOVER'S DIFFICULTIES EMPHASISED DURING AN ELECTION STRUGGLE.

Production ..... Vogue Films  
Type ..... Farce  
Length ..... Two Reels  
Distributors ..... Bolton's Mutual  
A farcical comedy, dealing with the corruption supposedly prevalent at American elections, was screened at the Shaftesbury Pavilion on Thursday under the auspices of Bolton's Mutual Films, Ltd. The principal characters are the son of one candidate and the daughter of the other; and it can be imagined that the course of their love runs none too smoothly. Difficulties are enhanced by the transfer of his allegiance by a comic billposter from one side to the other, and his efforts to cover up one set of bills by the posters of the rival faction cause no end of amusement. All the "tricks of the trade" are introduced, the result being a hilarious half-hour and a pleased audience. (See our Film Marking.)

## "THE INNER STRUGGLE."

HEROIC DOCTOR, IN LOVE WITH A WOMAN MARRIED TO A DISOLUTE HUSBAND, TO AVOID TEMPTATION, SEEKS SITUATION IN LEPER SEGREGATION.

Production ..... Bolton's Mutual, Ltd.  
Stars ..... Miss Winifred Greenwood, Mr. Franklin Ritchie  
Type ..... Domestic Drama  
Length ..... Four Acts

A revised version, with a different ending, of the above film, which we reviewed in these columns some months ago, was presented at the Shaftesbury Pavilion on Thursday. It depicts the inner struggles of an honourable doctor, who, jilted by a vain sort of woman in favour of a disolute society man, is sought by her when she discovers the mistake she has made in marrying the latter. He gently, but firmly,

in which the would-be suicide is overpowered. This eventually brings about his reformation, and reconciliation with his wife, the doctor taking up a position as physician to a leper colony. There he labours heroically for some years, until at length a letter arrives from the woman he still loves, informing him of her husband's death, and imploring him to return to her, which he joyfully does. (See our Film Marking.)

## "VAGABOND."

CHARLIE CHAPLIN IN A NEW J-O-L-E.

Production ..... Mutual Chaplin  
Star ..... Charlie Chaplin  
Type ..... Comedy  
Length ..... Two Acts  
Distributors ..... J. D. Walkers, Ltd.

At the Shaftesbury Pavilion yesterday the trade were introduced to Charlie Chaplin in the character of a wandering violinist, playing outside a saloon. Opposition arrives, in the shape of a brass band. Charlie gathers the shekels and is pursued by the other infuriated musicians. In his wandering he comes to a gipsy caravan, the occupants of which ill-treat the young maid of all work. Charlie again gets the upper hand and drives off with the caravan and the girl. Whilst camping out the girl's portrait is painted by an artist, and is recognised as the long-lost daughter of a rich friend of his. She is taken home, but returns to the caravan, whither she insists on Charlie accompanying her.

The inimitable tricks and acting of Charlie will add to his reputation if that were possible. His volatile humour has full display, whilst the touch of pathos introduced at parting with the girl, and his subsequent restoration are done with fine discrimination.

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## THE CINEMA TRADE COUNCIL.

Extremely important work was done at the Council's meeting on Thursday last. Mr. A. B. Newbould presided, and the members of the council present included Messrs. F. R. Goodwin, C. M. Hepworth, P. Kimberley, W. Gavazzi King, A. Cunningham, E. H. Montague, A. C. Lovejoy, Edgar Jepson, A. J. Gale, J. Cabourn, S. Bacon, and the Rev. T. Horne. As the Council had before it important legal questions, the counsel and the solicitor to the trade were also present.

The chairman reported the progress made in the negotiations with the Home Office re the Censorship, and gave hopeful indications of a possible settlement.

The subject of the new constitution of the Trade Council to promote the closer federation of the allied trade interests was fully discussed, and the replies from the federated trades approving of the scheme were read.

## A Model Agreement.

Arising out of the proposed new constitution various recommendations were made, the principal being a model agreement form drafted on similar lines to the one now working so well in the variety profession. It is intended for use by cinema exhibitors, makers, and renters, the object being to bind the contracting parties not to exhibit or to put on the market films that had not passed the Trade Council Board.

It was also recommended that the trade papers should be asked not to advertise any film until it had been passed by the Censor. The aim and purpose of these resolutions are to stop the exhibition of uncensored films.

## Work for Disabled Soldiers.

Arising out of the splendid work already

far advanced under the guidance of Mr. Paul Kimberley and Major Mitchell for the training of disabled soldiers to make them competent operators, and to assist soldiers capable of being trained to fit them for various other employments in cinema theatres, the Labour Ministry has been in communication with Mr. Paul Kimberley, and through his recommendation the matter was referred officially to the Trade Council. The proposal of the Government is that training centres for these disabled heroes to do useful work in the cinema industry should be set up in the great provincial cities on the lines of the model committee organised for London. The suggestion of the Government was that the Cinema Trade Council should nominate four members on the Advisory Committee which the Labour Minister was setting up.

The committee will consist of representatives of the trade in all its branches and of organised labour, with co-opted members not necessarily of a representative character. The Council nominated for this important work are Messrs. Paul Kimberley, C. M. Hepworth, F. R. Goodwin, Will Barker, and S. Bacon. This nomination, at the request of the Labour Minister, is another gratifying instance of the cordial relations existing between the Government and the cinema industry.

## Posters to be Censored.

An important resolution sent by the Exhibitors' Association was endorsed by the Trade Council. It was recommended that all posters—whether exhibited on the hoardings or in the entrance halls of picture houses—should be submitted to the Billposters' Censor Committee.

works are destroyed, and with them the malefactors, but on the ruins a larger work is constructed, which continues to send munitions to the Allies.

Miss Mary Nash well portrays the impulsiveness and fervour of Lucia, and is admirably supported by a capable company. The stage scene on the liner, the various views of the shops situated at the Steel Works, and the processes therein, together with the destruction of the works by fire, are well managed.

## "THE BRAINSTORM."

DRUNKEN SOT DREAMS A DREAM—AND THEN WAKES UP.

Production ..... Wm. Fox  
Type ..... Fox  
Length ..... Two Reels

The fourth of the Fox comedies shown at the Shaftesbury Pavilion on Wednesday depicts the imaginations of a drunkard's dream, comprising some of the most remarkable adventures possible. The people involved climb telegraph poles, run at breakneck speed over the wires, fall through rooms on to the occupants in the rooms below, climb up and drop down chimneys, jump after one another from a bridge into a rapidly-running river, and altogether perform the remarkable feats known only to a past-master of trick photography. The film is extremely clever and was well received.

[See our Film Marking.]

Cinema Restrictions in Carlisle. The following resolution has been unanimously passed by the Executive Committee of the Carlisle Trades and Labour Council:—"This meeting learns with surprise that an attack is being made upon the liberty of the subject by the magistrates of Carlisle in making it a condition of the licences granted to cinemas that children under six years of age shall not be admitted to such places of amusement. This meeting strongly protests against such a condition, which would compel the wives of citizens, and especially those upon active service, leaving their young children at home when taking rational recreation. The dangers of leaving young children unattended are well known."

## FILMLAND GOSSIP.

## Gaumont.

There is not the slightest doubt that "variety" is the keystone of this industry. The Gaumont Film Hire Service have ever been ready to place novelties before the public. Recently they have treated us to such films as "The Jockey of Death" and have even touched on Darwin's theory with "The Dumb Genius." Their latest exclusive is "The Royal Acrobat," which they are showing to the trade this week. A film of superlative value from the entertainment point of view. The Gaumont World photo-plays are also conspicuous for the variety of "stars" and stories they present.

We hear that the first issue of the Gaumont "Photo-play News" is almost ready for publication. The "Photo-play News" will be unique, taking the form of a four-sheet newspaper, and each edition will deal with one film exclusively. Besides containing a huge volume of information dealing with blocks, photographs, and posters, there will also be a number of interesting paragraphs all ready for the exhibitor who is on good terms with the local editor. In addition, the Gaumont Publicity Department have written up synopses of the film in a number of different lengths for use in programmes and



BESSIE BARRISCALE.  
Famous Triangle Star.

advertisements, and a full synopsis is also given for the personal use of their customers. We believe the department has also spent some time and trouble in order to supply as many interesting items as possible about the leading actors and actresses, and there is no doubt that this will be a feature which exhibitors will make use of extensively.

The Gaumont Film Hire Service have recently sent out to the leading provincial newspapers a remarkable article on monkeys in general and "Jacko" in particular. Judging by reports, public interest is being aroused in no small measure, and Messrs. Gaumont are looking forward to a second rush of bookings on "The Dumb Genius." The beauty of the article lies in the fact that it is really interesting, and is not marred by advertisement. If the local paper has not yet received a copy of the article every exhibitor should get the editor interested at once. Messrs. Gaumont are supplying the article and stereos free.

House Peters, the royal romancer of the stage and screen, is also one of the most prominent figures in American theatricals. He has a wonderful personality, and there is an unexplainable something about him which compels fascination from all who come into contact with him personally or who see his work either on the screen or on the stage.

His first Gaumont photo-play was "The Closed Road," in which he was very ably supported by Barbara Tennant. Next week in Gaumont's theatres he will be seen supporting Gail Kane in "The Velvet Paw," an interesting story of life in Washington as led by members of the Congress and the Senate. How a woman's influence nearly sets the House upside down and the effect of Lobbyists on legislation is the theme of this extraordinary subject.

Gail Kane plays the part of the woman Lobbyist who, for her own motives, influences certain members of the Senate to pass a Bill which has been hanging in suspense.

Pathé Films. The eleventh episode of "The Laughing Mask" will be released on Monday, April 2. In this episode "The Mask" is seen to appear at Legar's window, and is almost revealed to the villains through Legar tearing off his mask, but manages to escape recognition through having taken the precaution of disguising his features with paint. Legar and his confederates lock him in a cupboard, where he signals the police by means of tapping the "phone" wires. The police arrive, and the gang get away in a car. An exciting chase ensues, and the car is run into and wrecked by an express train at a level crossing, some of the gang being killed. The length of this episode is 1,775 feet, and is entitled "The Hidden Face."

An amusing comedy, with "Luke" in a new rôle, entitled "His Movie Muddle," will be released on April 2. This comedy shows Luke performing a series of duties as cashier, attendant, and general manager of a cinema theatre. Luke opens the ball by announcing an all-Pathé programme, and then proceeds to take his patrons' money and even teach them their manners, this being one of the funniest episodes in the film. Unfortunately, the end of the cinema exhibition results in poor Luke having a very bad time with some of his patrons, owing to the hopeless incapacity of the operator, and we leave Luke pondering over the fact that a cinema manager's life is not a happy one. The length is 945 feet, and is undoubtedly one of the funniest of the "Luke" comedies.

April 2 is the date fixed for the release of a beautiful "travel" Pathécolor. It is entitled "Chiffa Passes." The River Chiffa is a torrential stream which rises in Mount Moritz. We follow the greater part of its course amid wild rugged scenery, and along the soft and wooded landscape. Animal life abounds in some

and where is the brain that could fashion them? Evidently public taste in pictures is much higher than some people suppose.

Fox. The Fox Film Company, Ltd., are holding a trade show on Wednesday, March 7, at the Shaftesbury Pavilion, London, at 11 a.m., when once again William Farman will figure in the title rôle. The picture is entitled "Paces of Conscience," and we are told Farman's acting on this subject is most impressive. He will be associated with a strong cast, amongst whom are Misses Gladys Brockwell and Nell Shipman. The first-named artiste will be remembered for her exquisite acting in "The End of the Trail." Nell Shipman is a clever actress, with a beautiful face and a perfect figure. The lighting effects in some of the scenes are particularly striking. The old Southern home seen at night, under the stars, with the light coming through the windows, is one of the most effective ever photographed.

Number six of the Fox Comedy Pictures, entitled "His Ticklish Job," will also be shown on this occasion. Hank Mann and a star cast produce the fun. The Fox Company tell us that there is an air of simplicity about this comedy, and the humour is as much in the plot as in the action. The Fox trade shows start at 11.30 punctually, and under no circumstances will the show start at any other time than the advertised time. Exhibitors and reviewers are particularly asked to be in their seats at or before 11 a.m. on these occasions.

Bath. The Vaudeville continues to unfold many of the leading masterpieces of plays and novels, and this week Sir John Hare is seen as Dr. Primrose in "The Vicar of Wakefield."

The Picturedrome commences the Pathé serial in sixteen parts, "The Laughing Mask," a story featuring Miss Pearl White and Mr. Creighton Hale. The Electric unfolds the five-part Triangle drama, "The Golden Claw," in which Bessie Barriscale is starred.

Belfast. The entire receipts of Imperial Picture House, Corn Market, Belfast, on Monday and Tuesday last, were given to the Ulster Limbless Heroes' Fund, and largely through the exertions of the popular manager (Mr. Ben McDowell) £200 was realised.

A large and representative meeting of the exhibitors of Belfast and the North of Ireland was held in the Grand Central Hotel, Belfast, on Tuesday last, to discuss the conditions and effect of the entertainments tax. The chair was occupied by Mr. Jeremiah McCavanagh, and the following resolution was proposed and carried unanimously:—"That this meeting, representing the proprietors of Belfast and Ulster theatres in the cinematograph business, protest that the amusements' tax at present levied on admissions is altogether inequitable and

unduly severe in its operation against the working classes; and also against any further increase or tax on admissions as altogether unreasonable and tending, not to produce additional revenue, but, on the contrary, as likely to bring about a wholesale closing of places of entertainment in Ireland and a consequent reduction of revenue."

## Boscombe Picture House.

This popular house continues to secure important productions, and large and appreciative audiences are the rule. On Monday Julia Deane was featured in a Triangle drama entitled "Matrimony," and this proved a highly interesting picture. Charles Chaplin was also seen in "Busy As Can Be," while a Triangle comedy, "The Surf Girl," was most amusingly entertaining. Last week "The Spirit of Fire," with Mme. Jane Harding in the leading rôle, aroused much enthusiasm. The music at this theatre is excellent, and with interesting pictures always maintained, there is no cause for surprise that it maintains its popularity.

## Brighton Pictures.

Miss Vesta Tilley is starred at the Palladium in "The Girl Who Loved a Soldier," and the incomparable artiste cuts an exceedingly smart figure on the screen. Another of Mr. S. T. W. Johnson's selections is "A Dumb Genius." This photo-play is designed to introduce "Jacko," who proves an animal actor of extraordinary ability. A fine selection of other film plays are also included.

The smartly managed and handsome Academy continues to offer excellent attractions. Memories of poor Lawrence Irving were revived on Monday, when "The Typhoon" was screened, with the famous Japanese actor, Sessue Hayakawa, in the cast; and the story, incarnating as it does the soul of Japan, has an educational value. From tomorrow Hazel Dawn in "The Fend Girl" and Ivy Close in "The Rival Artists" will be seen.

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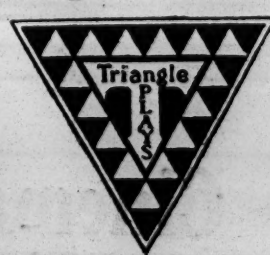
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## THE CINEMA COMMISSION.

### EIGHTH SITTING.

The case against the cinema was put at the eighth sitting of the Commission, held on Monday, when Sir Robert Wallace, K.C., Chairman of the London Sessions, gave evidence. He expressed the opinion that cinema were not a good thing for young people to go to at all. No child under 12 should go unless accompanied by its parents. From his judicial experience, he was quite satisfied that indecency did not exist in the pictures themselves, although they might be vulgar, and often might not conform to the standard of taste that some people would desire. The circumstances under which the pictures were shown called for some inquiry. He thought that London should adopt generally the Birmingham system of half lights in the halls. Promenades at cinema halls were most undesirable.

#### SCHOOL TEACHERS' INVESTIGATIONS.

Dr. Moore Ede, Dean of Worcester, described the results of visits paid by a committee to the four picture halls in Worcester, and of inquiries by elementary school teachers. The films presented were, with few exceptions, not objectionable on grounds of indecency, but often highly sensational and melodramatic. The films were not free from revolting scenes. In some Red Indian films corpses were seen piled up with people walking over them. One report referred to a small boy's only sign of interest—his chuckles at seeing the heroine being kicked about like a football.

Of 1,843 boys questioned, 718, or 39 per cent., called themselves regular cinema-goers, and of 1,868 girls, 477, or 25 per cent. An analysis of the different schools bore out the general inference that

scholars from the poorest districts, who had fewer inducements to stay at home and generally less home control, attended cinema in a much higher ratio than those from better homes. An effort was made to find out what types of film were most popular. Cowboy films got 16 out of 23 possible votes, being put first in six schools; "comics" of all sorts got 15 votes, being put first in seven schools; Army and war pictures 14 votes (first in four schools); detective and burglary films, 11 votes. Weekly budget, travel, dramatised novels, romance, illustrated industries, &c., got a few votes each.

As to pictures of which children expressed dislike, films with murders stood first, then burglaries, tragedies generally, and love-making, generally described by boys as silly.

Three boys' teachers and six girls' teachers noted ill effects on school work of habitual cinema-going by loss of sleep, lateness at school, listlessness, or inferior work. On the other hand, a good many teachers agreed that the pictures widened general knowledge, stimulated the imagination, and perhaps quickened observation and the critical faculties.

Most of them had found the better type of picture a help and incentive in the essay-writing of their scholars.

The Dean's committee recommended the formation of a strong permanent vigilance association to which all further action on the subject would be entrusted, and which might affiliate itself with the National Council of Public Morals.

Replying to the Chairman, the Bishop of Birmingham, Dr. Ede said that for the country as a whole he would prefer a Censor appointed by the State rather than a purely local Censor.

photo-drama, "The Children in the House," in five reels, is the prime feature at the Oxford Picture House. The Picture House, Market-street, is showing a Vitaphone drama in five reels, "The Conflict," featuring Lucille Lee Stewart. "The Battle of Hearts," a Fox production, is proving a big attraction at the Whitworth Electric Theatre.

Oxford. With a programme always one of the best and strongest in Oxford, the Electra Palace, Queen-street, is this week providing one of more than usual interest. Chief among the various items are: "Outwitted," "The Dupe," from Hector Turnbull's story, featuring Blanche Sweet; a Famous Players film, entitled "Destiny's Toy," starring Louise Huff; and an ideal "Typhoon," one of the late Laurence Irving's greatest successes. There are some

### "THE SLAVE MARKET."

A DRAMA RECALLING THE POPULAR FICTION OF BOYHOOD DAYS. Production ..... Famous Players Star ..... Miss Pauline Frederick Type ..... Drama Length ..... Four Reels Distributors ..... J. D. Walker Co. Produced to an invited audience at the Shaftesbury Pavilion yesterday, this exciting picture of buried treasure and pirate raids relates how the ship on which is the beautiful daughter of the Governor of the West Indies is raided, the vessel scuttled, the girl carried off to the slave market, from which she is bought by her true lover, who has succeeded in finding the pirates' hidden treasure. The plot is easily followed, and some fine landscapes are screened. Miss Pauline



[Hepworth. Controlled by Harma.]

A Tense Scene from "The Cobweb."

interesting bookings ahead here. They include "Ambrosia," "The Woman in the Case," and Ellen Terry in "Her Greatest Performance," etc.

Mr. Arthur Williams, who comes from the Edgware-road Pavilion, is now in charge of the George-street Cinematograph Theatre. Mr. Williams is also himself a film actor, and has appeared in casts with Miss Florence Turner and Mr. Stewart Rowe. The programme this week includes a Ruffell's Metro drama in five parts, "Dorian's Divorce," featuring Lionel Barrymore and Grace Valentine, and "The Desert of Lost Souls," being episode 6 of the "Liberty" Serial.

"The Black Nine," with Stuart Holmes and Miss Edith Hallor in the leading roles, will be seen at the Palace, Cowley-road. "Abide With Me," produced by the Grenville Taylor Productions at Battle Abbey, Hastings, with Billy Merson in a "Spanish Love Spasm," a three-part film, are amongst the principal features billed at the North Oxford Kinema.

Frederick adequately conveys the emotions of fear, repulsion, and love, with which she is animated throughout the piece; and is well supported by a capable cast. The raid by the pirates on the doomed ship, the numerous fights, and the scene in the slave market are also well managed.

#### Edinburgh Cinemas and War Loan Week.

Mr. R. C. Buchanan, who, during Edinburgh's War Loan Rally Week, lent his three cinema houses and otherwise assisted to make it the success it was, has invested £10,000 in it, and Mr. F. A. Lumley, the well-known sportsman, who is interested in houses too, has likewise given £10,000 new money.

Those who saw Charles Garvice's "Just a Girl" film at the Prince's Cinema, Edinburgh, last week—and crowds there were—are loud in their praises of its scenic splendour, its beautiful colouring and lighting, its elaborate interiors, its exquisite dress-up, and its absorbing interest.

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### "THE LOST CHORD."

PLAY BASED UPON A SONG TITLE.

Production ..... Clarendon Stars ..... Concordia Merrel Brenda Patrick Malcolm Keen Type ..... Drama Length ..... Five reels Distributors ..... International Exclusives, Ltd.

"A beautiful picturisation of Sir Arthur Sullivan's world-renowned song," this photoplay was shown to an invited audience at the West-End Cinema on Wednesday last. The story deals with the love misfortunes of Romani, a famous composer who, meeting Madeline, the only girl he has ever loved, at a reception, urges her to fly with him from her cruel husband. Love for her little girl, aged 6, restrains her. Her husband gets killed in a duel, and Madeline becomes a nun. She is traced by Romani who renews his wooing. Madeline dies of heart seizure. Twelve years later, Romani discovers Madeline's daughter, who has formed an attachment for Romani's nephew. Romani proposes and is accepted, but on learning of the affection between her and his nephew, determines to conquer self, and breaks off his engagement to her.

The plot of the story is concise, and the photography is exceptionally good, the acting calls for favourable comment, and we congratulate the International Exclusives on the shrewd purchase.

[See our Film Marking.]

### "THE DREAM OF MORTMAIN."

A POIGNANT PICTURE OF THE SEEN AND THE UNSEEN WORLD.

Production ..... Vitagraph Type ..... Drama Length ..... Four acts Stars ..... Muriel Ostriche Robert Edeson Donald Edson

Release ..... July 9 The above picture, shown to the trade at the West End Cinema on Friday last, proved to be a drama of singular strength and intensity. The central figure is Mortmain, gentleman of leisure, musician and art connoisseur, whose extravagance has, however, involved him deeply in debt to his friend Gordon Russell. The ward of Russell, Bella Forsythe, falls in love with Mortmain, but Russell, anxious to secure her for himself, seeks to ruin Mortmain by forcing him to bankruptcy. Russell is

discovered murdered and the suspicion falls upon Tom, Bella's brother. Then Mortmain, having injured his hand, is taken to hospital, where, under the influence of an anesthetic, he dreams that he is accused of the murder, and that he has also murdered Tom. The dream is portrayed with remarkable fidelity, the agony of mind suffered by Mortmain being realistically indicated. All turns out well in the end, however, Mortmain waking to find Bella by his bedside, and to hear that Russell's murderer has been discovered in an attorney's clerk.

The Mortmain of Robert Edson, the well-known American actor, is a remarkable piece of work, particularly in the emotional moments in which the part abounds. Miss Muriel Ostriche as Bella also contributes in no small way to the general success of the film, whilst Mr. Donald Hall as Gordon Russell, Mr. James Morrison as Tom Forsythe, Mr. Edward Elkas as Flagg, and Mr. J. Herbert Frank as Dr. Crisp, all act their parts in a sound and capable manner. The film was produced by Theodore Marston; the authorship being to the credit of Mr. Arthur Train.

The London Independent Film Trading Co., Ltd., have secured the exclusive rights of the magnificent production "Robespierre," a tale of the French Revolution. We understand this subject had a phenomenal success in France, and the L.I.F.T. anticipate great things from it here.

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ANNOUNCE

## TRADE SHOW

OF THE FILM,

# "THE COBWEB"

(Hepworth Production),

AT THE

**West-End Cinema, on Wednesday, March 7, at 11.30.**

SEATS RESERVED ON APPLICATION.



## COMING FILM TRADE SHOWS

## LONDON.

Bessanay Programme, Soho-square, 10.30 a.m. to 5.30 p.m., Feb. 28.  
The Ware Case (Broadwest), West-End Cinema, 11.15 a.m., Feb. 28.  
The Straight Way (Fox), Shaftesbury Pavilion, Shaftesbury-avenue, W., 11 a.m., Feb. 28.

The Salamander (Ashley), West-End Cinema, 11.30 a.m., March 1.  
The Enemy (Vitaphone), West-End Cinema, 11.30 a.m., March 2.  
Manhattan Madness, A Scoundrel's Tale (Triangle), Shaftesbury Pavilion, 11 a.m., March 2.

The Test (Pathé), 103, Wardour-street, W., 3 p.m., March 7.  
The Cobweb (Hanna), West-End Cinema, 11.30 a.m., March 7.

## BIRMINGHAM.

A Modern Taming of the Shrew, His Last Scent (Triangle), 144.5, Suffolk-street, 11 a.m., 3 p.m., March 2; 3.30 p.m., 6.30 p.m., March 4.  
The Test (Pathé), 303, Broad-street, 6 p.m., March 4.  
The Vixen (Fox), Scala Theatre, Smallbrook-street, 11 a.m., March 13.

## CARDIFF.

Somewhere in France, Bombs (Triangle), Imperial Cinema, 11 a.m., March 2.  
Arms and the Woman (Pathé), Pavilion, 11.30 a.m., March 13.  
The Vixen (Fox), Cardiff Cinema, 92, Queen's-street, 11 a.m., March 13.  
The Test (Pathé), Pavilion, 11.30 a.m., March 20.

## EDINBURGH.

Bessanay Programme, Palace, Princess-street, 11 a.m., Feb. 28.

## GLASGOW.

Arms and the Woman (Pathé), Cranston's Picture House, 11 a.m., Feb. 28.  
Paying the Price (Gaumont), Salon, Sauchiehall-street, 11 a.m., Feb. 28.  
Metro Drama (Ruffell's), Salon, Sauchiehall-street, 11 a.m., March 1.

The Stolen Trump (Ruffell's), Picture Salon, Sauchiehall-street, 11.30 a.m., March 1.  
Bessanay Programme (Essanay), Salon, Sauchiehall-street, 11 a.m., March 2.  
The Inner Struggle, Paste and Politics (Scottish Ex. Control), Cranston's, Renfield-street, 11 a.m., March 2.

The Red Man, The Little School Teacher (Triangle), City Picture House, 11 a.m., March 2.  
Triangle Programme (Triangle), City Picture House, Union-street, 11 a.m., March 2.  
The Straight Way (Fox), Cinema House, Renfield-street, 11 a.m., March 5.

The Tide of Life (Apex, Mr. A. Reid), Salon, Sauchiehall-street, 11 a.m., March 7.  
The Test (Pathé), Cranston's Picture House, 11 a.m., March 14.  
LEEDS.  
The Three Musketeers, A Tug Boat Race (Triangle), Bond-Place Chambers, Infirmary-street, 2.30 p.m., Feb. 27; 11 a.m. and 2.30 p.m., March 2.

Granstar, The Chaperoone (Essanay), City Picture House, 10.30 a.m., Feb. 28.  
The Vixen (Fox), Grand Assembly Rooms, Briggate, 10.45 a.m., March 1.  
Arms and the Woman (Pathé), Coliseum, Leeds, 11 a.m., March 1.

A Tug Boat Race (Triangle), Bond Place Chambers, 11 a.m. and 2.30 p.m., March 2.  
The Test (Pathé), Coliseum, 11 a.m., March 8.

The Straight Way (Fox), Grand Assembly Rooms, Briggate, 10.45 a.m., March 8.  
The Payment, Ambrose's Rapid Rise (Triangle), Palais de Luxe, Lime-street, 11 a.m., March 2.

The Straight Way (Fox), Super Cinema, Lime-street, 11 a.m., March 6.  
Arms and the Woman (Pathé), 34, Paradise-street, 11 a.m. and 3 p.m., March 6 and 9.

A Modern Taming of the Shrew, His Last Scent (Triangle), Palais de Luxe, Lime-street, 11 a.m., March 9.  
The Test (Pathé), 34, Paradise-street, 11 a.m. and 3 p.m., March 13; 11 a.m. and 3 p.m., March 16.

## FILM MARKINGS.

## TRUTH IS STRANGER THAN FICTION.

Reference No. ... 6-10.

## OPEN MARKET.

| Released. | Title                               | Subject    | Make           | Length. | Marks. |
|-----------|-------------------------------------|------------|----------------|---------|--------|
| April 6   | The Ice Fields of Canada...         | Interest   | Urban          | 305     | 6%     |
| April 16  | When the Hurricanes took up Farming | Comedy     | Davison        | 592     | 6      |
| April 16  | An Indian Summer...                 | Com. Drama | Mary Pickford  | 1026    | 6      |
| April 16  | Jailbirds                           | Comedy     | Ham            | 1010    | 6%     |
| April 16  | The Trunk Mystery                   | Drama      | Larkin         | 1006    | 6%     |
| April 16  | Lynton and Lynmouth                 | Interest   | Highways       | 350     | 6%     |
| April 16  | The Conspiracy                      | Drama      | Bison          | 1360    | 6      |
| April 16  | The Tale of a Turk                  | Comedy     | Joker          | 908     | 6      |
| April 19  | The Fishing Industry                | Interest   | Davison        | 502     | 6%     |
| April 19  | Practice What You Preach            | Comedy     | Nestor         | 990     | 6%     |
| April 19  | Transatlantic Screen                | Magazine   | Transatlantic  | 655     | 6%     |
| April 19  | Somewhere of the Battlefield        | Drama      | Gold Seal      | 1206    | 6      |
| April 19  | The Manicure Lady                   | Comedy     | D. W. Griffith | 1022    | 6      |
| April 19  | The Death Swing                     | Drama      | Helen          | 933     | 6      |
| April 19  | Treviso                             | Interest   | Highways       | 440     | 6%     |

## EXCLUSIVES.

|           |                              |        |               |      |    |
|-----------|------------------------------|--------|---------------|------|----|
| May 21    | The Hidden Scar              | Drama  | Gaumont       | 4000 | 9  |
| Not known | The Vixen                    | Drama  | Fox           | 5000 | 6% |
| Not known | The Brainstorm               | Comedy | Fox           | 2000 | 7% |
| June 4    | Arms and the Woman           | Drama  | Pathé         | 5000 | 9% |
| June 4    | The Lost Chord               | Drama  | International | 5000 | 8  |
| June 28   | Paste and Politics           | Comedy | Boltons       | 2000 | 6% |
| July 2    | The Inner Struggle           | Drama  | Boltons       | 4000 | 7  |
| Not known | The Lost Scent               | Comedy | Triangle      | 2000 | 8  |
| Not known | A Modern Taming of the Shrew | Drama  | Triangle      | 5000 | 8% |
| March 5   | The Dummy                    | Comedy | Globe         | 2000 | 7% |
| Not known | In Another Girl's Shoes      | Drama  | Moss Empires  | 5000 | 6% |

ALL FILMS REVIEWED BY EXPERTS.

## MELODYLAND.

## B. Feldman and Co.

"The Bing Girls" look like adding another feather to the Feldman cap. The production on Saturday evening revealed many splendid qualities, and the music is certainly not the least of these. "Let the Great Big World Keep Turning" found favour at once. It is one of the best of a batch of really attractive numbers.

"My Own Ions" could not well have had a more successful reception than that which has followed Miss Gertie Gitana's introduction of the song. It is a certain winner.

## NEWCASTLE.

Love and Hate (Fox), 20, Westgate-road, 11 a.m., Feb. 28.  
A Man's Sin, The Carriage of Death (Thompson-Thames), 36, Clayton-street, 11 a.m., Feb. 28.

The Romance of Billy Goat Hill (St. Clair Exclusive), Queen's Hall, 11.30 a.m., March 1.

The Moral Fabric, Madcap Ambrose (Triangle), Star Buildings, Northumberland-street, 11 a.m., Feb. 28, March 1 and 2.

Arms and the Woman (Pathé), Queen's Hall, 11 a.m., March 2.

The Vixen (Fox), Fox Private Theatre, 20, Westgate-road, 11 a.m., March 7.

Going Straight, The Winning Punch (Triangle), Star Buildings, Northumberland-street, 11 a.m., March 7, 8, and 9.

The Test (Pathé), Queen's Hall, 11 a.m., March 9.

The Straight Way (Fox), Fox Private Theatre, 20, Westgate-road, 11 a.m., March 14.

## NOTTINGHAM.

Great Expectations, The Kiss (Walker), Scala Theatre, Market-street, 11 a.m., Feb. 28.

The Test (Pathé), Scala Theatre, 11 a.m., March 6.

## SHEFFIELD.

Arms and the Woman (Pathé), Electra Palace, 10.30 a.m., Feb. 28.

Granstar, The Chaperoone (Essanay), Union-street Picture Palace, 10.30 a.m., March 2.

The Test (Pathé), Electra Palace, 10.30 a.m., March 7.

## A CINEMA COMMAND PERFORMANCE.

The International Exclusives, Ltd., were honoured by a command performance of the film "Tom Brown's School Days" at Buckingham Palace, which took place on Saturday afternoon in the State Ball Room, on the occasion of an entertainment by their Majesties to a large number of wounded officers connected with the Overseas Forces.

Among those present were their Majesties the King and Queen, Queen Alexandra, Princess Mary, and the Duke of Connaught, and the ladies and gentlemen of the household.

The distinguished audience thoroughly enjoyed the film, and were quick to appreciate the many humorous incidents in the story. The beauty of the photography and settings in this fine all-British picture by the Windsor Film Company, were also generally remarked upon, and it was apparent that the film was thoroughly enjoyed by their Majesties and their guests.

At the close of the entertainment the King and Queen entertained their visitors to tea in the household dining room, moving freely among and conversing with them.

Our Paris correspondent sends particulars of an interesting cinematograph show given on Feb. 22, the anniversary of the battle of Verdun, at the Trocadero, under the auspices of the British Red Cross Society, at which Sir Francis Bertie, the British Ambassador, was present.

The magnificent hall was crowded with the French and English wounded, who lived their exploits over again as the pictures of the Verdun battles were thrown on to the screen.

The representation, which was wholly in aid of the British Red Cross Society, is stated to have been a great financial success.

Essanay's Baby Star.  
On March 22 Essanay's will release a film entitled "Borrowed Sunshine," featuring Little Mary McAllister, Essanay's child star. Following this, the clever little lady will be featured in a series of two reel subjects, the first two of which are "The Littlest of These" and "The Little Missionary." Later she will figure in the Essanay production, founded on the London stage play success, "On Trial." Surely some undertaking for Little Miss Six-year-old.

The Hepworth Manufacturing Co., Ltd., as we go to press, announces, with deep regret, the death of Victor Montefiore, for many years scenario editor to the company. "Monte," as he was familiarly called, was well known to most people in the trade, and extremely popular.

We regret to announce the death of La Belle Lumiere, who passed away on Thursday last, after a short illness. The sad event took place at Newmarket, Co. Down, where she had arrived the previous Monday to fulfil her engagement at the local picture house, but owing to indisposition was unable to appear in her well-known electrical act.

## THE THEATRE DES ALLIES.

## The "who-must-be-obeyed" of M.

Paul Gavault's comedy, "La Petite Chocolatière" (with which the directors of the Théâtre des Allées-Meuses, Maurice Froyez, J. T. Grein, and J. C. de Chassey opened their season at the Court Theatre last Thursday), became "Tantalizing Tommy" in Mr. Michael Morton's version by Mr. Cyril Maude. We all literally bubbled over with laughs at the Court, and felt we had had a good time with some of the most genuinely humorous people that we had met in farce, for many a long day.

Mrs. Gino Palmieri, whose clever performance must have surprised as well as captivated everybody, was "La Petite Chocolatière." Caressing, teasing, gay and impudent by turns, and charming always, she showed the fair Benjamin full of fascinations in spite of her spoilt ways.

The lucky man, Paul, who has to go through it pretty badly before he does realise his lack, was most diverting in the hands of M. André Randall; and M. Smile Bouvier as his jocular, selfish, Bohemian painter-friend was so humorous to watch as well as to listen to that one had to laugh before his lines as well as after. Jules was played with delightfully naive tact by Mme. Fernande Depéray.

Miss Helen Morris, charming as Felicie's docile, affectionate model, Rosette; Mlle. Lucienne Dervy as the perennially fainting fiancée Floriste; M. Arthur Viroux as her pompous Pa; M. Sami Valbon as Benjamin's ludicrous lover; M. Jean Marchal as the Chauffeur; and M. Yvan Servais as the amiable and generous monsieur, Lepistolle, were one and all excellent.

An afternoon of rare delight was given by the Théâtre des Allées on Saturday when a packed and highly appreciative house enjoyed a brilliant performance of Molière's "Le Malade Imaginaire."

Ripples of mirth flowed with hardly an interval, through the audience, gathering occasionally into waves of laughter, testifying not only to their complete enjoyment of this delicious comedy, but also to the wonderful unanimity that prevails between players giving perfect expression to their art, and beholders who have sufficient understanding to realise the beauty of that perfection.

The acting was smart, light, and exquisitely humorous. Mlle. Valentine Tessier as Toine's wife gave evidence once again of her superb gift of comedy, and M. Yvan Servais as Argan was admirable in every detail. Mlle. Gerolotte Mayrand as Angélique, and M. Constantine Sirovsky were charming as the young lovers, and their quaintly attractive duet in the second act was an additional delight.

A great success was scored by the small Mlle. Martens, who made Louison an adorable little person, and the Belme of Mme. Fernande Depéray was skilfully done.

The performance was preceded by a short lecture on the play by M. Froman, of the Lycée Français, London.

## VARIETY NOTES.

McDowell's Agency has removed to larger and more commodious premises. On and after this date all communications should be addressed to 72, New Oxford-street, London, W. 'Phone Museum 284.

Robb Wilton, the confidential comedian, has arranged, through E. Edelstein, to play a number of engagements with Mr. Alfred Butt in the West End, in addition to his engagements at the Victoria Palace, already running into a number of years.

Frank Varney and Marie Brett, who are making such great success on the Moss Tour, return to town next week to the New Cross Empire.

"Fall In."  
One night last week Prince Albert and the staff of the Haslar Naval Hospital visited the Hippodrome, Portsmouth, and witnessed the performance of Harry Day's revue, "Fall In." Horace Jones, who is the principal comedian, was very gratified the next day at receiving a phone message to say how much the staff had enjoyed the show, and complimenting him on his performance of Bill Pothier, the gardener.

The Belvoir Trio.  
A musical act, new to London, proved very popular at the Hammersmith Palace last week. This was the Belvoir Trio, comprising three talented lady musicians. We looked in on Thursday evening and heard Miss Elsie Illingworth's beautiful mezzo-soprano voice in "A Perfect Day," and that popular number of Archie Emmett Adams "God Send You Back to Me." A campanologist of distinct merit is Miss Nellie Norman, whose handbell solos were clever and unique, and the other member of the trio, Miss Violet Shirley, was very successful at the piano. The red, green and blue costumes, and the colour scheme throughout adds to the attractiveness of a decidedly pleasing act.

Miss Rene Ralph.  
Miss Rene Ralph has been repeating her pantomime success on the Gulliver Tour, her "Baby Ways" and "Blighty" numbers being great favourites. Miss Ralph is in the provinces for two weeks, and then returns to town, where she has bookings a long way ahead.

Miss Maudie Francis.  
Miss Maudie Francis, after her success as principal girl in the Theatre Royal, Edinburgh, pantomime, is engaged for the Olympia Liverpool big show, "Follow the Flag," which is to be produced to-night.

Owing to the demand for seats for "Le Malade Imaginaire," the directors of the Théâtre des Allées have decided to give a further performance of this play at the Court Theatre on Saturday, March 3.

At the London Bankruptcy Court on Friday last, before Mr. F. T. Garton, Official Receiver, the first meeting of creditors was held under the failure of J. Bannister Howard. After dealing with the proofs of debt lodged, the Official Receiver stated that the debtor had filed a statement of affairs showing gross liabilities amounting to £2,872 19s. 1d., of which £7,442 11s. was due to unsecured creditors. The net assets amounted to £27 19s. 9d., thus leaving a deficiency of £27,414 11s. 3d. Particulars of defendant's enterprises since he began business on his own account in 1886 or 1887 having been given, the estate was left in the hands of Mr. F. S. Salaman as trustee, to act with a committee of inspection.

## PROVINCIAL CENTRES.

## BIRMINGHAM.

THE REPERTORY.—P. Mr. Barry Jackson; A. M. Mr. John Drinkwater; B. M. Mr. Bache Mathews. — "The Tragedy of Nan" is revised this week at the Repertory. John Macneil's masterpiece has never received a more penetrating interpretation, a study of character and shades of emotion are maintained on a high plane throughout. Miss Margaret Chavrin's Nan is marked by real insight and power. Others who appear in the parts formerly associated with their names are Mr. Felix Aymer as Dick Garvill; Mr. Noel Shannon as Artie Pearce; Miss Mary Ruby as Mrs. Paragetter; and Miss Maud Gill as Jennie. Mr. W. J. Rea plays finely as Gaffer Pearce; and Mr. Joseph A. Dodd's Paragetter is a sound piece of work.

BORDELEY PALACE.—P. Moss' Empires, Ltd.; L. Mr. and Mrs. F. G. Kimberley; A. M. Mr. John Crocace. — "The Fatal Wedding," is presented here by Messrs. Frank Liston and Ernest Grant. Prominent among the players are Messrs. Herbert Pearson, Victor Gordon, J. Boxer, J. B. Stanley, T. O. Wilson, Misses Katherine Clarke, Violet Vienne, Blanche Huber, and Little Kathleen, in the latter of whom some of the tenderest sentiment of the play comes. The child players, who form a strong feature of the production, introduce some interesting specialities, which are woven into the texture of the plot.

GRAND.—P. Moss' Empires, Ltd.; A. M. Mr. Percy Whitton.—The inimitable Billy Groves gives a liberal taste of his comedy at the Grand. A lively, little one-act comedy, "A Regular Business Man," written by John Stokes for Minnie Terry and Boyd Davis, is a diverting trifle. A characteristic turn, in which fun is interspersed with a pleasing melody in contrast with the Three O'Hara Sisters. Pauline Travis gives some of her clever impersonations of the other sex; and further good turns are those of the Spanish boy equilibrist, Joe, Willie, and Page, and Mullaney.

EMPIRE.—P. Moss' Empires, Ltd.; A. M. Mr. G. E. Williams.—Victoria Monks is heard and seen to great advantage here in her capricious comedy scene, "The Extra Turn." The Mandoes' sensational specialty provides a real thrill; the comic skit of Albert Weston and Nellie Lynch tickles the audience immensely; and others who figure in a good programme are Wilton and Ernie, Wells and Blair, Arthur Haynes, and the Mullaney Bros., deputising for many Shiel.

GAITY.—P. Mr. R. Kennedy; A. M. Mr. H. H. Hebbden.—The Gaity bill is headed by the Khaki Boys, with Miss Ruby Norton as the Red Cross nurse. They give a pleasant go-as-you-please entertainment. Others in the bill are Regan and Ryan, Patty Pyke, Vio and Vola, Clair Collier, and Reg. Irving, Delroy and his dog, and Le Court.

ASTON HIPPODROME.—P. Aston Hippodrome Co., Ltd.; A. M. Mr. J. F. Young.—A very busy week has been received here. Among other attractive items are "The Girl of the Revelations," Mona Vivian, Mareski, Esmaro Bros., Riley's Eight Little Wonders, and Wood and Welsh.

The Chemists, 52, New-street; 167, Broad-street; 100-101, Smallbrook-street; 266-268, Gooch-street; 171, Bloomsbury-street; 469, Moseley-road; Colmore-row; and Bull-street.

LIVERPOOL.  
ROYAL COURT.—P. Robert Arthur Theatre Co., Ltd.; M. D. Mr. F. W. Wyndham; A. M. Mr. Arthur Lawrence.—A most interesting bill is being put on by Mr. Henry, Miss Kathleen MacCarthy, handling the title-role in admirable manner, and earning well-merited recognition. Mr. Gerald Fitzgerald reflects credit upon himself by his presentation of Jerry; and good support comes from Messrs. Howard, Felix Pitt, Cyril Varon, Ernest H. Burton, Misses Cecil Oway, Edith Cartwright, and Peggy Kennedy.

SHAKESPEARE.—L. & M. Mr. W. W. Kay; A. M. Mr. Herbert M. Harrison. — "The 15 weeks' visit of the Kingston Frewin Grand Opera Company continues with remarkable success, and crowded houses are the rule. Included in the present programme are "La Bohème," and "Two Little Wooden Shoes."

ROTUNDA.—M. Mr. M. Montgomery; A. M. Mr. Fred Coles.—A second week of Jaxon and Montgomery's successful pantomime, "Robinson Crusoe," is being put in. EMPIRE.—P. Moss' Empires, Ltd.; A. M. Mr. George Manners.—This week the many admirers of Fred Kitchen are greeting him in the pantomime, "Robinson Crusoe." The popular comedian seems to have grown more amusing than ever. Miss Lillian Barnes, an artist of rare vocal charm and appearance, is the Robinson, and has a neat helpmate in Miss Maudie Vane (Polly Perkins). Alf Brooks makes excellent Dame, and Willie Atom is Will Atkins.

LYRIC.—L. Liverpool Lyric Theatre Co., Ltd.; M. D. Mr. Henry C. Arnold.—A satisfying programme is being offered here, and contains the names of the Topsy Neelos, in a comedy aerial gymnastic act; Leo Dryden, with his latest successes; Rozo and Calvert, in the burlesque, "Captain Kettle"; Billy Rogers, comedian; Vera Rodolphe, dancing; and by the Irish Strikers; and Cleo and Page, in Novel Gymnastic Act.

PAVILION.—P. Messrs. W. H. Broadhead & Son; R. M. Mr. George F. Slater. — Messrs. Faumier and Howard are presenting their big success, "The Midnight Wedding." Mr. Henry Lonsdale ably undertakes the rôle of Paul Valmar, and Miss Millicent Hallatt sweetly impersonates the Princess.

ROYAL PALACE.—M. Mr. M. Montgomery; R. M. Mr. Frank O'Toole.—Mr. Arthur Behan's revue, "Wait a Minute," is here, the supporting members of the company including Celia Danvers, Doris May, Kitty Linder, Arthur Behan, Albert S. Key, Harry Melford, and Charlie May.

OLYMPIA.—P. Moss' Empires, Ltd.; A. M. Mr. E. W. James.—The first production of Mr. Wm. J. Wilson's revue, "Follow the Flag," will be given this evening.

HIPPODROME.—M. D. Mr. Walter de Frece; B. M. Mr. Walter Hassan.—The big attraction is Mr. Horatio Bottomley, who is giving his war lecture, preceded by the screened play, "Truth and Justice." In the variety programme are Dick Ward and Partner, comedy cyclists; Selwyn, comedy ball puncher; Vanwy Chard, with vocal scenes; Manuel Vega, in comedy act; Naughton and Gold, fresh from local pantomime; and Hilda Glyder, comedienne.

GARSTON EMPIRE.—P. The Garston Empire Theatre, Ltd.; G. M. Mr. Harry Barclay.—Top of the bill are the Violas, whose work as second-night performers always causes astonishment; the old-time comedian, T. W. Barrett, proves as entertaining as ever; Fred Ward and Miss Selina have an amusing burlesque comic scene; Silent Tate and Amie delight everybody with their pantomime novelty turn; the contributions are also made by Nord Gray, character vocalist; and Fred Court, ventriloquist.

THE PLAYHOUSE.—P. Liverpool Repertory Theatre Co., Ltd.; B. M. Mr. Max Jerome.—Just to be carried, was placed in the list on Monday evening, when a big audience gathered to see Miss Eileen Thorndike in the rôle of Georgina, which she played in excellent style. Miss Margaret Yarde, as Lady Catherine, and Mr. H. Lane, as Ralph (Sir Theodore), afforded great assistance towards what was altogether an acceptable performance. The

Adam Lancaster of Mr. Ashton Pearce was deserving of much praise. During other days of the week, "What Every Woman Knows," was also in the bill. Booth, The Chemists, Boots-corner, Church-street; 11-13, London-road; 1, Leese-street; 203, Scotland-road; 1, West Derby-road; 236, Park-road; 113, Lodge-lane; 79, Waverley-road; Prudential Buildings, Dale-street; 45 to 47, Lord-street.

MANCHESTER.  
GAITY THEATRE.—P. Miss A. E. V. Horniman; G. M. Mr. W. Roberts-Marsball; Stage Director and Producer, Mr. Douglas Gordon.—Miss Irene Hooker's return to this theatre after an absence of two years is an event of interest to playgoers, and a gratifying reception was accorded her in the rôle of Lady Mary Grey in "Peter's Mother." Miss Hooker's sympathetic style is admirably suited to the part, which could not have been more effectively handled. As Peter, Mr. William Daint played well, while Miss Hilda Bruce Potter (also welcomed on her return to the company) figured very agreeably in the rôle of Sarah. Among other interesting members of a powerful cast is Mr. Randall Ayrton in the part of John Grey. The play had an excellent reception.

ARDWICK EMPIRE.—M. D. Mr. Oswald Stoll; A. M. Mr. A. C. Duncan.—The new revue from the Kingsway Theatre, "Extra Special," is the principal attraction here. The strong cast includes Ray Kay, Albert Beeg, John McMahon, and Mamie Watson. The variety programme, both vocal and instrumental act, and Miss Megan, versatile vocalist, are also prominent in the bill, while Lawrence Barclay provides some popular eccentric comedy.

ROYAL OSBORNE THEATRE.—P. Messrs. Broadhead and Son; A. M. Mr. James Brearley.—Miss Mary Austin, in the new romantic play, "The Fishermid of Old St. Malo," supported by a good company, is a strong attraction here.

KING'S LONGSIGHT.—P. Messrs. Broadhead and Son; A. M. Mr. Edward M. Hamilton.—An attractive variety bill here features the clever and versatile act of Harry Leslie's Seven Nobodies. Other good turns are provided by the robust Troupe of French Arabs, Jim Nolan, Mlle. Margo, Dolly Ross, Wingham and Gordon, Arthur Page, and C. Warwick.

METHUEN THEATRE.—P. Messrs. Broadhead and Son; A. M. Mr. Fred Harcourt.—A capital variety programme includes the Allied Revue Girls, Arthur Woodville, Patrick W. McDonagh and John R. Russell in "Murphy's Scotch Wife," Mamie Holland, Vera Lloyd and company, Fitz and Gaby Revette, Fred Sinclair, the Cowper Brothers, and the Michel Richiardi Troupe of expert performers.

QUEEN'S PARK HIPPODROME.—P. Messrs. Broadhead and Son; A. M. Mr. W. W. Meek.—A vaudeville programme here includes clever and attractive turns by Victor and Louis, Alice Edwards, Fred Sinclair, the Cowper Brothers, and the Michel Richiardi Troupe of expert performers.

PALACE.—M. D. Mr. Walter de Frece; S. Mr. Jesse Haver; R. M. Mr. J. T. Malpas; A. M. Mr. J. L. Connor.—Miss Camille Clifford, the original Gibson Girl, provides with success the top star turn here in a new musical fantasy, "The Girl of the Revelations," ably supported by Edgar Stevens and Trip Edwards. Other smart turns are those of the Terry Twins, comedians; Nella Webb and Elvyn Hodges, entertainers; Scotch Kelly, comedian; Zetta Mor, impressionist; Betty Washington, Canadian violinist; Gaby Revette, comedienne; and the marvellous Tom Wong Chinese Troupe.

HIPPODROME.—C. and M. D. Mr. Oswald Stoll; A. M. Mr. George F. Reynolds; A. M. Mr. D. Forber Whistler.—That delightful comedian, Mr. G. P. W. Kelly, and company, including Miss Rose Kelly, are here in "Selling a Pup," a new comedy sketch. Well received, as usual is G. H. Elliott, the Chocolate-coloured Clown. Daisy Dorey charms with song and dance; Finlay Dunn scores in "Tib Biss of Nonsense"; Miss Emily Hayes sings well; W. V. Robinson, the Canadian entertainer, is good; and the Keystone Troupe are excellent in a cyclonic whirlical wheeling performance.

TIVOLI.—L. Mr. J. Lever; R. M. Mr. J. T. Malpas; A. M. Mr. Frank Ashworth.—Messrs. Granville and Dean present a capital comedy revue, "Nearly Through." A strong company, including Harry Dean, Babbette, Norman Granville, Madge Merry, Kenneth Blake, May Shepherd, the Sisters Leslie, John Levey, and the Five Crinoline Girls, Bioscopes complete.

HULME HIPPODROME.—P. Messrs. Broadhead and Son; G. M. Mr. P. W. Stanley.—Here the bill is topped by Mr. George Sax's novel revue, "Coloured Society," a capital show featuring Will Garland, Frank Weaver, and Willie Robbins. Entertaining items are also offered by Ada Fawn, chorus comedienne; Tom Dean, comedian; May Edney, comedienne and dancer; and the Academy Trio in a pleasing musical act.

Boots, The Chemists, 15, 17, and 19, St. Anne-street; 35, Ancoats-square; 48 and 50, Oldham-street; 39, Market-street.

## THE MAGICIANS' CLUB.

One can always be sure of a pleasant little evening at Magicians' Club functions, and last Sunday, when their annual magical entertainment was held at the Bijou Theatre, Bedford-street, Strand, was no exception. The entertainment was arranged by the indefatigable Mr. Will Goldston. After the usual preliminaries, the company, which included Mr. Frank Van Hoven



**"THE IMMORTAL MEMORY."**

Comedy, in Three Acts, by Robert R. Whitaker. Produced at the Court Theatre, Monday, Feb. 26.

Ernestine ..... Miss Nona Wynne  
First Workman ..... Miss Val Cuthbert  
Second Workman ..... Mr. Arthur Bowyer  
Servant ..... Miss Enid Harrison-Davis  
Arthur P. Memmott ..... Mr. Walter Pearce  
Rev. Henry Magnus ..... Mr. Miles Malleon  
Ambrose ..... Mr. H. K. Ayliff  
Mary Lavender ..... Miss Kate Cutler  
Peter Lavender ..... Mr. Sydney Paxton  
Alderman Tom Jarvis ..... Mr. Roy Byford  
Augustus ..... Mr. Jerrold Robertson  
Thompson ..... Mr. Cecil Bevan  
William P. Memmott, sen.

Mr. Frank Wakefield.

Although less interesting than "Ruts," Mr. Robert R. Whitaker's three-act comedy, "The Immortal Memory," the second production of Mr. J. T. Grein's London Repertory Theatre, is not a play to be overlooked or lightly dismissed. There is thought and feeling in "The Immortal Memory," but, unfortunately, the style is laboured, and most of the characters appear unreal. The cleverness of the author is shown principally in the interest we are made to feel in the emotions of a stolid, unimaginative, middle-aged Yorkshireman, suddenly brought face to face with tragedy, striving humbly and selflessly to do what is right and best for others. He, Peter Lavender, is his wife's second husband. Mary's first choice, Augustus de Vigne, an artist was, so the story goes, drowned, saving the life of another, many years before the play begins, and his daughter, Ernestine, holds him in reverent memory. She presents a bust of her father, her own work, to the town, and it is proposed to place it in a prominent place in the Town Hall as a tribute to the heroism of a noble man. Augustus, a good-looking, drunken scoundrel, reappears, and to save Mary from shame and disgrace, and her daughter from unhappiness, poor, simple Peter allows himself to be blackmailed and his character attacked, and is ready to set off on desolate wanderings over the globe with one shabby little bag, when Mary takes the matter in hand. An unexpected meeting with Augustus brings her realisation of the reason of Peter's actions. She invites the vicar, two town councillors, Ernestine's prospective father-in-law, a rich and cautious American, to meet Augustus, and discloses to them his identity and his true character, and brings Peter the glad knowledge that she divorced Augustus when Ernestine was a tiny child, a fact Mary had never considered it necessary to mention before to anyone.

Mr. Sydney Paxton played Peter with simplicity and sincerity, and a particularly sympathetic performance was given by Miss Kate Cutler as Mary. Mr. Jerrold Robertson was picturesque as Augustus, and brought out the innate worthlessness of the man with excellent restraint and great skill. A capital little sketch of an amiable clergyman was contributed by Mr. Miles Malleon, and Mr. Roy Byford scored a great success as a hearty, blunt Yorkshireman. Miss Nona Wynne played prettily as Ernestine; and good work was also done by Mr. Frank Wakefield and Mr. Cecil Bevan.

The very successful revival of "Goody Two Shoes" at the Grand, Leeds, came to an end on Saturday last. Business has been extremely good, especially considering the cutting out of all railway pantomime, and also the lighting restrictions. Daley Dorn, Daisy Dorn, Lupino Lane and Horace Mills, the artists who are chiefly responsible for the success of the show, all came in for big receptions from a crowded house.

**KING'S THEATRE, HAMMER-SMITH.**

On Monday, Feb. 26, the Play, entitled

**"THE WITNESS FOR THE DEFENCE."**

Mr. A. E. W. Mason's strong and interesting play, which met with so much success at the St. James's, pays a return visit to the King's, and is being received with approbation. Mr. Leonard Robson achieves a distinct success as Thresh, the eminent barrister. As Stella Ballantyne, Miss Barbara Everest scores a triumph by her natural and powerful acting. Miss Everest is assisted by an attractive personality. Mr. Leigh Lovell's Stephen Ballantyne is excellently portrayed, and Richard Hazlewood is neatly played by Mr. Marins St. John. Mr. Edward Crosby is Harold Hazlewood, and Mr. J. R. Tate is quite good as Mr. Pettifer. Miss Violet Swinton is a capable Mrs. Pettifer.

**Kitty Denton's Eight Sunrises.**

who were playing at the Surrey Theatre last week, are eight charming little maidens between the ages of 14 and 16. Daintily attired, and possessing tuneful voices, with a range and power that is very unusual for juvenile performers, they are, in addition, talented and versatile dancers. A special feature is their toe and ballet dancing, which reflects great credit on Miss Denton's tuition. There is not a dull moment while these youngsters occupy the stage, and their act was greatly to the liking of the Surrey audience on the night of our visit.

**Music Hall Ladies' Guild.**

The committee of the Music Hall Ladies' Guild wish to thank Lord Derby for his generous donation of £10, and Miss Madge Titheredge for her donation of a guinea. The committee are making a special appeal, as they have numerous applications for help from the poorer members of the profession, and not wishing to refuse any deserving case, beg that their supporters will send along a donation, no matter how small.

The Guild are greatly in need of ladies' boots, also girls' and women's warm outdoor coats and costumes.

The committee take this opportunity of thanking Master Stanley Russell for his gift of one of his first ventriloquist figures, which he has always looked upon as a mascot. It has been sent on to a wounded soldier to help entertain his wounded comrades.

Master Russell writes:—"I have much pleasure in forwarding the ventriloquist figure. This is one of my first figures, and is therefore somewhat of a mascot, but I give it cheerfully to one of our brave fighting heroes, and hope it will prove as lucky to him as it has been to me. Should the soldier care to acknowledge 'Tommy' (that is the figure's name), all letters addressed to the Pavilion, Glasgow, will find me."

A musical imagination, in three scenes, entitled "Good-night, Everybody," or "Nightmares," written by Herbert Wellesley, lyrics by Reginald Relsie, music by Ernee Woodville, was produced at the Tivoli Theatre, Hull, on the 16th inst.

At a special matinee at the Royal County Theatre, Bedford, on the 20th inst., in aid of the Lord Kitchener Memorial Fund, upwards of £200 was taken. Over £1,000 has been subscribed to various war charities from this theatre.

Under the patronage of the Duke and Duchess of Connaught, a special performance is to be given at the New Theatre on the afternoon of Friday, Mar. 16, "St. Patrick's Eve," with the object of raising funds for providing the Royal Munster Fusiliers with comforts at the front.

**MUSIC HALL ARTISTES' WANTS.**

Continued from page 5.

**WANTED**, Monday next, March 5, the Great HEDDIE and ROCHIE, Novelty and Comedy Pot-Pourri Act. "The Chameleon," the Artist, and a Comedian. Just concluded enormous success L.T.V. Tour. Wire offers shares or salary. 65, Burton-road, Brixton, London, S.W. Also vacant March 12, 19, 26, and later dates.

**WANTED**, March 5 and 12, by Big Speciality Act; everything carried. Wire or write to Empire Theatre, Garston, Liverpool.

**WANTED**, Monday next and Feb. 12, THE FROHMANS, in their Brilliant Musical Speciality. Wire, 12, McGow-view, Belper.

**WANTED**, Monday, March 5, WED-BURNS, Comedy Duo, Vocalists, and always success. Genuine laughter. Between Mountain Ash and London preferred. Coms., 46, Duffryn-street, Mountain Ash.

**WANTED**, Wanted, by HEELEY and CRAWFORD, Modern Entertainers. March 12, 19, 26. This week, Empire, Harrogate; next, Empire, Mexborough.

**WANTED**, Monday, Wanted, Monday, FLO and MACK. Comedy Acrobats, Vocalists, and Dancers. Wire offers, Theatre Royal, Bury.

**WANTED**, Monday next, also March 12, by WINKIPOP and EDIE, in Music, Comedy, and Dancing. If you want a lively 15 minutes' act, then wire to Empire, Staveley, Chesterfield.

**WANTED**, Wanted, March 19, 26, GIBBON and LADY, GIBBON and LADY, Great Comedy Speciality Act. This week, 3, Faraday-road, Wimbledon, London.

March 5, Palace, Wellington. March 12, Playhouse, Folkestone. March 19, vacant, onward.

The Croston Comedy Duo. Some Eccentric Novelty and Original Comedy Acts.

**WANTED**, March 5, 12, 19, 26. Wire offers, 115, Ferndale-road, Clapham-road, S.W.

**WANTED**, Monday next, also March 12, RUFUS and EDA, Original Comedy Act by experienced performers. Singing, Dancing, Ratter, Conventions, &c. A clean, clever, smart comedy act. This week, Theatre Royal, Bury, Lancs. Wire, 52, George-street, Bury.

**WANTED**, Monday, also March 12, Mena. O. S. CARIUS and MISS MELA, the famous Belgian Artistes, in their successful Pot-pourri Speciality, Vaudeville, Comedy, Duets, and Face Contortions.

Imitator of Instruments and Musical Instruments.

Wire for Monday next, Palace, Dartford, Kent.

**WANTED**, Monday next, March 5, by ST. MALO and COOMBS, Vocal, Musical Comedy Act, "The Gipsy and Sailor."

Book the lucky act. They walk miles to see gipsy Crink and hear the Jolly Sailor. Wire, Palace Theatre, Plymouth. House address, 7, The Octagon, Plymouth.

**WANTED**, April 2, five weeks, by THE BROS. WEBB (Jojo and Ruté), World-renowned Comedy Musicians. Next week, Hippo, Aldershot (return). Wire, Wire, 4, Speenham-road, Stockwell, London.

**WANTED**, Mar. 5, 12, and 19, ELVYN and CHIP, Cross Patter Comedians & Speciality Dancers.

Please Note.—This is an absolutely Clean Act with a Clean Make-up. Nothing to offend the most fastidious audience, and yet full of clever comedy and original dancing. Wire for Mar. 5, PALACE, Lydney, Glos.

**WANTED**, Known, ADAMS and WARD, Eccentric, Comedy Acrobatic and Patter Comedians. Ten's week as Lanky and Swanky. Postman and Policeman, with J. Henry L. Osmont's "Goody Two Shoes." At liberty immediate dates.

Address, Pavilion Theatre, Dumbarton. Perm., 99, Bickley-st., Tooting, S.W.

**WANTED**, March 12 onwards, TALBERTO and RICHARDS, UNUSUAL COMEDIANS. First-class Revue Act.

Plenty of good gags and speciality. "Some" Absurd Acrobats.

Concluding panto, season this week, Hippo, Wigan.

Third season, same firm, Russell & Levine. All coms., 28, Chapel-lane, Wigan.

**WANTED**, by the FIVE WEETMANS, in Song, Scena and International Dancing. March 5, 12, 19, and on. Good Revue entertained. Success in Panto, and everywhere.

All coms. to SYD HOBSON, Theatre Royal, Aston, Birmingham.

**WANTED**, Monday next, March 5, Between Tyneside and Palace, Huddersfield, by the FAMOUS FORDYCE FAMILY, FAMOUS FORDYCE FAMILY, Pipers, Dancers, Drummers, and Marvellous Rifle Spinners.

Just concluded London dates, top of bill in Canning Town. Rebooked Jan., 1918. Big increase. Wire, 81, Monkton-terrace, Jarroon-Tyne.

**WANTED**, Wanted, Wanted, March 5 and 12, March 5 and 12, March 5 and 12, for the famous PARK'S ETON BOYS AND GIRTON GIRLS, for the Midlands.

Wire, Benn's Agency, Tunnelhole, Brixton Hill, London.

**WANTED**, April 2 and 9, Scotland, Wanted, April 2 and 9, Scotland, by the BRADSLAW FAMILY, Expert xylophones, Cornets, and Bell Soloists. A big success everywhere. Open April 2, 9, on. Wire or write, C/o 6, Coupar-street, Lochee, Dundee.

**WANTED**, Wanted, Monday next, ALBERT, Ventriloquist. Novel Electric Dancing Figure. Offers, 10, Naylor-road, London, S.E.

**WANTED**, March 5 and 12, to precede Albany Ward Tour, by FLORENCE. Just a Juggling Pot-pourri Act, but a real Smart, Novel Act, and one that can draw. If you want a good Act for Monday, wire, FLORENCE, 4, Osbley-terrace, Oxford. Hussy doing his bit.

**MUSIC HALL ARTISTES' WANTS.**

FRANK MAURA, The Mexican Post Juggler.

**WANTED**, Known, Vacant from March 12. Wire or write, 2, Angell-road, Brixton, S.W.

**WANTED**, Monday next, HASSAN, Novel Comedy Musical Act. Wire, Empire, Preston.

**WANTED**, March 5, 26, precede E., Belfast, follow E., Dublin, FRED CARR and CO., Electric Novelty Act.

Including the Giant Electric Chicken. Moss and Skoll, London Coliseum, twice. Splendid stage set. 6-sheet posters. Wanted, March 5, 26, Ireland or Scotland preferred. Wire, c/o Welby, 2, Apsley-place, Glasgow.

**WANTED**, Wanted, April 16, JAAP VAN LAREN, Slack Wire Artist.

This week, Borough T., North Shields.

**WANTED**, March 19, April 2, and on, TWO MONTANAS (Joe and Rose), Lasso Throwers, Rope Spinners, Trick Ropers, and Stockwhip Manipulators, introducing their highly educated Horse, Snowball; an act that stands alone; a guaranteed house packer; not afraid to work on Shares, why, because we have the goods. This, Star, Bermondsey; next, Empire, Bury St. Edmunds.

**WANTED**, March 5, on, by the Famous ENARDO BROS., Great Italian Equilibrists and Gymnasts in mid-air. Introducing a new, original, and sensational Ladder Trick, shoulder to shoulder. A real novelty.

This, Hippo, Aston, Birmingham.

4 DELEVINES 4  
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**WANTED**, March 5 and 12, March 5 and 12, Wire, PERCY DELEVINE, 17, Woodlands, Golder's Green.

**WANTED**, Monday next, and March 12, 19, HENRY WHITELEY FOUR, Acrobatic, Foot-juggling, Musical Pot-pourri.

A clever, refined act, suitable any programme. Offers, wire, Dooner's Cinema, Brynmawr, Wales.

**WANTED**, all March, by that Great Reliable Drawing Act, CHARD'S MILITARY DOGS, Palace, Barry Dock.

**MUSIC HALL ARTISTES' WANTS.**

**WANTED**, Monday next, for LILIAN DEAMOUNT, Comedy Sketches, "Sally Mine" and "Women's Rights"; 3 artists (2 ladies, 1 gent.). This, 134, Lambeth-road, London, S.E.

**WANTED**, Monday next, also 12, 19, MDM. PRAIRIE, CANADIAN INDIAN SQUAW, Presents the "THREE PRAIRIES."

In a Skit, "An Indian's Revenge." Intro: Singing, Dancing, CLEVER ACTING. A Novelty, well dressed, well staged. Any reasonable offer accepted. Wire, This Cinema, Bettisfield, near Whitchurch. (Any Distance.)

**WANTED**, Wanted, Wanted, March 12, onward, March 12, onward.

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A clean 22 minutes' all Comedy Farce. Cannot be beaten in the way of good Comedy. All offers for this Act for March 12, onward to

CHARLIE BELL, Jubilee Hall, Weymouth.

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**WANTED**, June, July, and August. Address, PRINCIPAL AGENTS.

**WANTED**, March 19, follow Peterboro, SURREY and CARLTON TRIO, Comedy Acts, "Our Sarah Ann," "A Midnight Proposal," Wire, 11, Church-street, Wolverhampton.

"The Little Colonel" Scena. Bigger success than ever.

**WANTED**, Monday, Wire, MONTE-FIORE, Palace, Attercliffe; or, 42, Ferguson-street.

JESSICA BLACK and COMPANY, "A GIRL IN EVERY PORT."

**WANTED**, Monday next, March 5, Lyceum, Gowan, House address, c/o MCLELLAN, 5, Hill-street, Glasgow.

**WANTED**, March 5, by LEABTO and Educated Pom, Novel Comedy Musical Act. This week, Palace, Woking, Surrey.

H.A. 26, Walton-road, Woking.

**WANTED**, March 19, 26, April 2, PALETTE, Fiddle Bass and Dogs. Feb. 26, Palace, Darhan; March 5, Empire, Galashiels.

**WANTED**, Known, AB BENAIAH has got the right stuff for Pictures and Halls that use Specialities. Can put 2 or 3 acts on one bill. Address, 4, All Saints-road, Notting-hill, London, W.

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#### EMPIRE, FINSBURY PARK.

Rehearsal at 1 p.m. for:—

Marie Kay, Laura Nova, Waters and Morris.

#### EMPIRE, NEW CROSS.

Rehearsal at 1 p.m. for:—

Irene Miller, Varney and Brett, De Cars, Caron Troupe.

#### EMPIRE, STRATFORD.

Rehearsal at 1 p.m. for:—

Fryn and Hurley, Rinaldo, J. W. Rickaby.

#### BROADWAY T., NEW CROSS

Picture entertainments.

#### ALEXANDRA THEATRE, STOKE NEWINGTON.

(Matinee on Thursday at 2.30.)

Rehearsal at 11.50 a.m. for:—

Company as booked.

#### EMPIRE, CARDIFF.

Rehearsal at 1 p.m. for:—

Radford and Russell, Pauline Travis, Gillespie and Kingston.

#### EMPIRE, SWANSEA.

Rehearsal at 1 p.m. for:—

Ena Dayne, Cissie Cameron, Adam Tomlinson, Queenie Leighton.

#### EMPIRE, NEWPORT.

Rehearsal at 1 p.m. for:—

Dick Ward and Partner, Daly and Marr.

#### PANOPTICON, CARDIFF.

Picture entertainments.

#### OLYMPIA, CARDIFF.

Rehearsal at 12 noon for:—

Morgan and Moran, Arthur R. Carlton, Irene Dean.

#### EMPIRE, NOTTINGHAM.

Rehearsal at 1 p.m. for:—

May Sherrard, George Newburn, West's Song Scena.

#### EMPIRE, GLASGOW.

Rehearsal at 1 p.m. for:—

Maggie Benson, May Hopkins, Gabriel Lordy, Tom E. Finglass.

#### GRAND, GLASGOW.

Rehearsal at 1 p.m. for:—

Sylphide Sisters, Frank and Vesta, Mills and Norman, Jack Silvano.

#### EMPIRE PALACE, BIRMINGHAM.

Rehearsal at 1 p.m. for:—

Sinclair's Three Diamonds, Montes and Welma, Griffiths and Carmen, Jean Schwiller.

#### GRAND, BIRMINGHAM.

Rehearsal at 1 p.m. for:—

The Harmony Four, The Flying Bananas, Robb Wilton, Takeo and Koma Kamba, Countess Di Rubadi.

#### NEW PALACE, SUMMERHILL, BIRMINGHAM.

Rehearsal at 12 noon for:—

Three Orleans, Ellis and Carlton, Vera Re Jane.

Artists' Business must be absolutely free from vulgarity.

Special provision has been made at each Theatre for the exhibition of loose Photographs.

Artists are invited to supply these to the Manager on reaching the Theatre, and they will be returned in good condition at the end of the week.

Applications for Engagements by Artists or their Agents must be addressed to Head Office. State salaries required for (a) West End, (b) Suburban, (c) Large, and (d) Small Provincial Halls.

A list of existing engagements must be enclosed. Artists are requested to accredit only one Agent at the same time and to notify the Company immediately of any change of Agents.

Silence a polite negative. Artists desirous of submitting their Acts at private auditions should communicate with Head Office.

Matinees are held every Wednesday at the Empire Theatre, South Shields, at which new acts may be presented. Applications should be made to the Manager at the Theatre.

Engagements of Artists are subject to cancellation if the following requirements are not observed:—

(1) Matter for bills and programmes, blocks, specimens of pictorials (if any) and a list of engagements with (a) in the case of singers, copies of the songs and patter, (b) in the case of sketch proprietors copies of the scripts as licensed and copies of the Lord Chamberlain's Licence, must be sent to Head Office three weeks at least before opening.

(2) Artists must attend rehearsals, no deputies being accepted.

(3) Press Matter and Photos. Star Artists, Feature, and Specialty Acts are requested to furnish the Press Publicity Department (Representative, Mr. Alfred Davies) with any interesting matter pertaining to their turn, with latest photos (non-copyright), for newspaper reproduction, three weeks before opening.

Important Notice to Artists and Agents. When an Artist or Act having previously played on the Moss' Empire Tour, is re-engaged for further dates, the contracts will be sent to the Agent who negotiated the last engagement, unless notice has been received from the Artist that this is not desired.

Contracts and Orders. No contracts or orders for services or goods will be recognised unless upon an Official Form issued from Head Office and signed by the Managing Director or Business Manager, and the Company concerned may refuse payment for all services rendered or goods supplied except in accordance with this notice.

Invoices must be sent to the Theatre or Department to which goods are supplied, but monthly statements must be sent to Head Office.

The Company on whose behalf Contracts or Orders are signed is solely responsible for payment. The Company will not hold itself responsible for loss or damage to Manuscripts, Songs, etc., submitted or sent to it for any purpose.

Mr. FRANK ALLEN, Managing Director.

Mr. A. P. DE COUVILLE, Assistant to Managing Director and Booking.

Mr. ERNEST WIGHTON, Booking Manager for the Tour.

## THE VERSATILE COMEDienne, MISS LILLIE LANGTRY.

Renowned success Welham Green.

Feb. 26, EMPIRE, KINGSTON.

Feb. 30, HIF, ALDERSHOT.

MISS DAISY JAMES. Everybody's Favourite.

Coms., 65, Sudbourne-road, Brixton Hill, S.W. Phone, 215 Brixton.

New Production, "What a Change," by Fred Rome. Special Scenery and Effects, by Francis H. Bull.

JOE ELVIN. This week, L.T.V. Communications, GEORGE BARCLAY.

MR. BRANSBY WILLIAMS. This, VICTORIA PALACE. Next, ARGYLE, BIRKENHEAD.

Business Manager, Ernest Edeleten.

WILKIE BARD. "The Bing Girls." THE ALHAMBRA.

T. E. DUNVILLE. London always. Gulliver's Travels, 4 trips nightly. Letters, c/o "The Era."

Sole Agent, Mr. Walter Bentley. "The Man from the North" (Fred Shaw).

MARK SHERIDAN. Feb. 26, PALACE, PLYMOUTH. Several Vacancies. Address all communications direct.

COOPER MITCHELL, of the London Coliseum, &c. Song and Story at the Piano.

This, KILBURN and HAMMERSMITH. Next, NEW CROSS. "Phone, Chiswick 1112, and Ashton's Royal Agency.

FRED BARNES, the Famous-Light Comedy Star. Booked on Starring Engagements until

This, WOOLWICH. Next, GOLDERS GREEN.

ERNEST HASTINGS, in his Humour and Music at the Piano.

The PALLADIUM. Telephone, Willesden 1134.

F. C. HENNEQUIN. Author and Character Actor.

This week, STRATFORD EMPIRE. Next week, VICTORIA PALACE. Permanent address, 38, Blandford-road, Bedford Park, London, W.

MUSIC HALL CARDS. ATLAS - VULCAN TROUPE.

Require April 2, 16, and 23. Wire, ATLAS, Gosford Lodge, Fulham.

SIX GREENLEES. Big hit Dundee third time, and going

Feb. 26, return, OPERA H. PERTH.

YAMAMOTO & MISS KOYOSHI. TROUPE. Japanese Equilibrist and Entertainers. Vacant March 5 onwards. P.A., 24, Lime-st., Oldham-rd., Manchester.

CONCERT ARTISTES. BURLINGTON QUARTETTE.

Male Voice. Concerts, Masonic Banquets, Dinners, &c. Edward Hamilton, "Redcot," Forster-road, Beckenham.

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Chairman & Managing Director, OSWALD STOLL. Secretary and Chief Accountant, W. S. GORDON MICHIE.

ARTISTES' DEPARTMENT: Negotiations—A. D. DAVIS; Dates—LLEWELLYN JOHNS.

Address all communications to the Managing Director.

CALLS FOR MARCH 5, 1917. THE LONDON COLISEUM.

Rehearsal at 10 a.m. for:—

Mr. Adeline Gendé and Co. in "La Camargo," Marie Novello, W. H. Squire and Carmen Hill, Arthur Sinclair and Company of Irish Players, Mrs. Patrick Campbell and Co. in "Pro Patria," Witt and Butt, Bonaudo, The Q's, Lupino Lane, The Diving Norries, Bioscope.

LONDON OPERA HOUSE, KINGSWAY. In preparation "The Other Bing Boys." Cast will include: York and Leonard, Ella Rieton, &c.

THE NEW MIDDLESEX. Rehearsal at 12 noon for:—

"As Irish as Ever."

THE HACKNEY EMPIRE. Rehearsal at 12 noon for:—

Rosa Hamel, Alfredo, Grogle, Bioscope.

SHEPHERD'S BUSH EMP. Rehearsal at 12 noon for:—

Bessie Slaughter, Roy, Edvicata, George Bass, Dusty Rhodes, Bruce Green, Bioscope.

THE CHISWICK EMPIRE. Rehearsal at 12 noon for:—

Dainty Doris Dorice, Vardel Brothers, The McKays, Ida Hill, Ed. E. Ford, The Gotham, Fred Wildon, Bioscope.

WOOD GREEN EMPIRE. Rehearsal at 12 noon for:—

Hayman and Lowe, Dan Whitley, Augustin and Harry, Nellie Wigley, The Four Clovelly Girls, Bioscope.

CHATHAM EMPIRE. Rehearsal at 2 p.m. for:—

Roy Mex, Dooley and Sales, Barrett and Knowles, The Merry Four, Bioscope.

THE ALHAMBRA, LONDON, W.C. "The Bing Girls are There."

NOTE.—Artists engaged at any of the above theatres should send photos for display

front of the house to Manager, to be returned at the end of the week.

NOTE.—All sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

Arrangements for additional Theatres include—

FULHAM HIPPODROME. The distance as the crow flies between the Finsbury Park Empire and the Wood Green

Empire, measured on the Ordnance Survey Map, is 2 miles 80 yards.—Edward Stanford.

BAND PARTS REQUIRED.—14 different parts for English Orchestras and 17 for Foreign Orchestras. London Coliseum, London Opera House, and Manchester Hippodrome require 20 parts, including 3 first violins, extra cello and bass, and extra part for harp if not scored for.

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.

ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please say so.

COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few Artists.

ARTISTES' SCENERY AND PROPERTIES must be fireproofed or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.

BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Mr. Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the above Head Office. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

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WEEK COMMENCING 5<sup>TH</sup> MARCH, 1917

## HOLBORN EMPIRE

6.10 and 9.

Telephone 5367-8-9 HOLBORN.

GEO. MOZART  
VERSATILE FOUR  
PHIL RAY  
CLAUDE GOLDEN  
O'GORMAN BROS.  
GOLDA QUARTETTE  
CHAS. WHITTLE  
PASQUALIS  
JOSEPHINE  
LA BARTE  
ZELLINI

MATINEE THURSDAY at 2.30.

Box Office 10 to 10.

## PALLADIUM

DOROTHY WARD  
MAY MOORE DUPREZ  
ERNEST HASTINGS  
FARR & FARLAND  
EDIE VENO  
FOUR MEURS

ERNIE LOTINGA  
VERNON WATSON  
NORA DELANY  
DAISY TAYLOR  
T. E. DUNVILLE

CAPT. BRUCE BAIRNSFATHER  
presents

"THE JOHNSON 'OLE,"  
HARRY THURSTON as Old Bill the Walrus.

THREE PERFORMANCES DAILY OF THE  
FULL VARIETY PROGRAMME.

2.30.

6.10.

9.0.

Telephones: 1004 GERRARD (4 lines). Box Office 10 to 10. Palladium, WESDOE, London. Tele rams:

## KILBURN EMPIRE

6.30 and 9.

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WHIT CUNLIFFE  
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FARR & FARLAND  
NINA GORDON  
DALE & O'MALLEY  
WILL LACEY  
CECIL LYLE  
VAN DOCK  
ROSIE REYS

## LEWISHAM HIPPODROME

6.30 and 9.

Tel. LEE GREEN 26.

"HALF-PAST  
EIGHT,"

featuring

YVONNE  
GRANVILLE  
TOMMY MOSTOL  
FRED EDWARDS  
J. G. TAYLOR

## HAMMERSMITH PALACE

6.30 and 9.

Tel. HAMMERSMITH 106.

CAMILLE CLIFFORD

supported by  
EDGAR STEVENS  
and  
H. TRIPP EDGAR

in  
'THE GIRL OF THE FUTURE.'

COOPER MITCHELL  
DAISY DORMER  
BELL HATTONS  
GREAT WIELAND  
BERT TERRELL  
DUBIN  
JOE ELVIN & CO.

## CAMBERWELL PALACE

6.30 and 9.

Tel. HOP 1095.

R. A. ROBERTS  
in "DICK TURPIN."

WHIT CUNLIFFE  
DAISY DORMER  
GOODFELLOW &  
GREGSON  
DALE & O'MALLEY  
THORNLEY DODGE  
COLLEY & SCOTT  
LILY LENA AND  
E. D. NICHOLLS & Co

## GRAND PALACE, CLAPHAM JUNCTION

6.30 and 9.

Tel. BATTERSEA 88.

ALBERT DE COURVILLE'S  
Great Drury Lane Revue,

"RAZZLE  
DAZZLE."

featuring

HARRY COLE  
EDNA MORGAN  
ERNEST SEFTON  
BETTY GREEN  
and a Super-Beauty  
Chorus of 100.

## OLYMPIA, SHOREDITCH

6.30 and 9.

Tel. LONDON WALL 1628.

GERTIE GITANA  
WOODWARD'S  
SEALS

HARRY FORD  
DOROTHY WEST SYMES and  
LEONARD LAURENCE  
BRINN  
TOM E. HOOD  
YAZO  
ROSE CAMBRY  
JOE ELVIN & CO.

## ILFORD HIPPODROME

6.30 and 8.50.

Tel. ILFORD 716.

A BERT DE COURVILLE'S  
Production,

"JOYLAND,"

featuring

STEPHEN  
ADESON  
MAY MORTON  
ERIC MARSHALL  
CHAS. JEROME  
ISOBEL SCOTT  
LITTLE BOB BRITTON  
60 JOY BELLES

## WOOLWICH HIPPODROME

6.30 and 8.50.

Tel. WOOLWICH 69.

"FALL IN,"

featuring

HORACE JONES  
and  
QUEENIE ESSEX  
G. H. CHIRGWIN  
ROSIE LLOYD  
YETTA  
CLAUDE LESTER  
ROSALIE HAMILTON  
MATINEE THURSDAY at 2.30

## CROYDON EMPIRE

6.30 and 8.50.

Tel. CROYDON 1174.

"SPECIAL  
MIXTURES,"

featuring

KITTY COLYER  
and  
MIKE JOHNSON  
JOHNSON CLARK  
LILY LENA  
BILLY SIMPSON  
MINNIE MUIR

## ISLINGTON EMPIRE

6.30 and 9.

Tel. NORTH 571.

C. W. SOMERSET

in the

GREAT DRAMA,

"THE  
SILVER  
KING."

## POPLAR HIPPODROME

6.30 and 9.

Tel. EAST 64.

W. V. GARROD

presents

Miss BERTHA  
KINGSTON

in

"A LOVE  
MARRIAGE."

## WILLESDEN HIPPODROME

6.30 and 9.

Tel. WILLESDEN 49.

"THE KODAK  
GIRL,"

featuring

GARRY LYNCH  
ARTHUR WELLESLEY  
BARRY BARNES  
HUGH ROBINSON  
ERNESTINE GESNERE  
NORA GUY

AIMEE ROBERTS  
HECTOR & MISS  
LOLLETTA  
EDDIE MARTYN

## BALHAM HIPPODROME

6.30 and 9.

Tel. STREATHAM 1708.

SAM MAYO  
DIVING BELLES  
BARTLE  
QUARTETTE  
CLAUDE GOLDEN  
ETHEL NEWMAN  
EVELYN TAYLOR  
JOHNNY FULLER  
DAN FILMER  
TAYLOR &  
MORTON

## PUTNEY HIPPODROME

6.30 and 9.

Tel. PUTNEY 2002.

"ALL  
PLUMS,"

featuring

ALBERT  
BRUNO  
ALBERT DARNLEY  
DORIS L. FOSKETT  
TOM STUART  
WESTBROOKS

## ROTHERHITHE HIPPODROME

6.30 and 9.

Tel. HOP 1134.

SAM MAYO  
HARRY  
CHAMPION

CLO D'ARTE  
WALTINA  
LILY LASSAH  
HARRY RAY  
SERGT. WRAGG  
LES BON BONS  
JOHN McNALLY  
and  
GWENDA WREN  
in  
"THE BORSTAL BOY."

## RICHMOND HIPPODROME

6.30 and 9.

Tel. RICHMOND 1694.

N. C. SLAUGHTER  
presents

"THE ROBBERY OF  
THE LYONS MAIL"

Including

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in the Dual Role of  
DUBOSC and  
LESURQUES

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